

‘CREATIVITY IN NEW MUSIC FOR STRINGS: UNDER WHICH
CIRCUMSTANCES DOES CREATIVE CHANGE OCCUR IN DIFFERENT
TYPES OF PERFORMER-COMPOSER COLLABORATIONS’

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USB/Scores	Video Score	Konvalia/Szafranski VIDEO SCORE.mp4
USB/Scores	Full Score	Kubiak/Bush.pdf
USB/Scores	Full Score	Kubiak/Franklin.pdf
USB/Scores	Full Score	Kubiak/Paton.pdf
USB/Scores	Video Score	Kubiak/Szafranski VIDEO SCORE.mov
USB/Scores	Full Score	Kubiak/Williams.pdf
USB/Scores/Modulus/Lummi	Full Score	Modulus/Lummi DRAFT1.pdf
USB/Scores/Modulus/Lummi	Full Score	Modulus/Lummi FINAL SCORE.pdf
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USB/Transcriptions/INTERVIEWS/Composers	Full Interview Transcription	Nick Williams interview
USB/Transcriptions/INTERVIEWS/Composers	Full Interview Transcription	Nikki Franklin interview
USB/Transcriptions/INTERVIEWS/Composers	Full Interview Transcription	Simon Paton interview
USB/Transcriptions/INTERVIEWS/Composers	Full Interview Transcription	Simon Zagorski-Thomas interview
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USB/Transcriptions/INTERVIEWS/Composers	Full Interview Transcription	Veera Lummi
USB/Transcriptions/INTERVIEWS/Performers	Full Interview Transcription	Alina Hiltunen interview
USB/Transcriptions/INTERVIEWS/Performers	Full Interview Transcription	Andrea Derdak interview
USB/Transcriptions/INTERVIEWS/Performers	Full Interview Transcription	Craig Stratton
USB/Transcriptions/INTERVIEWS/Performers	Full Interview Transcription	Jonathan Truscott

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USB/Transcriptions/INTERVIEWS/Performers	Full Interview Transcription	Mircea Belei
USB/Transcriptions/INTERVIEWS/Performers	Full Interview Transcription	Modulus interview no.2
USB/Transcriptions/INTERVIEWS/Performers	Full Interview Transcription	Neil Heyde interview
USB/Transcriptions/INTERVIEWS/Performers	Full Interview Transcription	Nick Allen
USB/Transcriptions/INTERVIEWS/Performers	Full Interview Transcription	Raisa Yordanova-Zapryanova interview
USB/Transcriptions/INTERVIEWS/Performers	Full Interview Transcription	Rivka Golani interview
USB/Transcriptions/INTERVIEWS/Performers	Full Interview Transcription	Shirley Smart interview
USB/Transcriptions/INTERVIEWS/Performers	Full Interview Transcription	Tim Schwarz interview no.1
USB/Transcriptions/INTERVIEWS/Performers	Full Interview Transcription	Tim Schwarz interview no.2
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USB/Transcriptions/REHEARSALS/ Kubiak/Szafranski	Full Rehearsal Transcription	Kubiak/Szafranski Rehearsal no.4
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USB/Transcriptions/REHEARSALS	Full Rehearsal Transcription	Modulus/Lummi

1.Abstract

New music¹ is a vast and important area of artistic research. It is often seen as a necessary tool for performers wanting to shape their individual expressive language outside the expected form of canonical repertoire. The subjective nature of self identified moments of creativity, however, makes this performance studies area difficult to define. It is often looked at through qualitative measures, mostly based around verbal communication. In my research I would like to use both qualitative and quantitative research methods to attempt to capture the physical and mental circumstances under which such creativity can be observed and defined. Apart from standard methods like interviews, score analysis and audio recordings, I will focus greatly on the importance of video evidence and surveys establishing the socio-cultural background of my research. I will use the existing literature on the notion of creativity, focusing on Csikszentmihalyi's (1996) model as well as studies of the string quartet e.g. Amanda Bayley's (2011) 'Ethnographic Research into Contemporary String Quartet Rehearsal' or Davidson & Good's (2002) 'Social and Musical Coordination Between Members of a String Quartet: An Exploratory Study'.

¹**New Music** is newly composed music that has not been rehearsed, performed or recorded before. The use of new music is crucial in this research.

2. Introduction

It is commonly agreed that new music is the performance area that connects with innovation, the widening of artistic expression and 'newness'. It is also the area that gives unique opportunities for dialogue between the composer, the performer and the audience. That in itself provides for a fascinating socio-cultural research study. However, despite it being a vast and important area of artistic research and performance studies it is also a little explored one.

In this thesis I develop two typologies to analyse the nature of creative interaction between performers and composers collaborating on new works. The case studies in this study relate primarily to string players but I see no reason why these results should not be applied to other areas of performance practice. The study relates to the ways in which performers contribute to the development of new works through the devising and rehearsal process. The first typology categorises seven different forms of creative change that happen during rehearsals: mistakes being spotted, simplification being offered, choice being offered, intention being clarified, experiment being proposed, moments when creative change happens spontaneously and editorial changes. The second typology relates to five varying circumstances of composer-performer collaborations. These are divided into: the Traditional Collaboration, Workshop Collaboration, Hybrid Collaboration, New Instrument Collaboration and Experimental Collaboration. Both of these typologies arose from an analysis of the data that I gathered from the interviews and the observations of the projects that I conducted.

Conducting artistic research (also defined as practice-as-research) can prove challenging as "Currently there is a lack of consistency across disciplines in the way researchers think about, present and evaluate practice-as-research" (Zagorski-Thomas, 2015). However, that also means it is an exciting place to be, with a lot of gaps for new knowledge to arise.

The reason I was interested in the subject was that I am myself a practitioner. I am a violinist and I perform as a part of a string quartet as well as a solo performer and I have long been for interested in how collaborations with composers work and what makes them differ from the collaboration with non-living composers that we also have to engage with as a part of our practice. That is why I decided to conduct my research using both 'emic' and the 'etic' approaches. In either case I was not interested in influencing the practices or correcting them in any way.

I purposefully chose not to use an established definition of creativity at the beginning of my research, instead allowing participants to self-identify moments of creativity. I was very interested in how fellow practitioners, who specialise in new music, engage with the subject. Creativity became quite the 'buzz word' within the Arts and within Cognitive Psychology and it is still developing as a hot research topic with the recent set of Cambridge publications and current conference themes standing as a proof. It fascinated me how difficult it was for my participants to 'pin down' what 'creativity' actually means. I conducted 22 semi-structured interviews with participants that are professional string players and composers. All of my participants were specialists in their field.

I also conducted 7 emic research projects, when I was a participant in the study, and 2 etic research projects, when I was the observer of the group being researched. I concluded my research with a survey of 118 practitioners in which closed questions used themes extracted from interviews and observations. This survey material provided a more balanced, mixed data collection.

Despite not using an established creativity definition, I built a strong foundation of theories that are currently used and present in creativity research. I was very fascinated and inspired with Amanda Bayley's research into the string quartet with her research project 'From composition to performance'. I also thought that Csikszentmihalyi's Systems creativity model worked well with my research. Bourdieu's Theory of conflict and his forms

of capital also play a crucial role in these very intricate social relationships that are created between composers and performers, especially in establishing the authorship of a piece of music. Other research that had a definitive impact on the shape of my thesis were in connection to cognitive psychology, creative problem solving (Runco, Kozbelt and Beghetto) and other language based studies (Herbert Clarke, Linda Kaastra and Thomas Porcello).

This thesis begins with a Literature Review followed by a detailed Research Question section. The next sections, Methodology and Research Design and Further Methodology, look into the specific research paradigm and tailored data collection methods that will allow for the most reliable result within a mixed method environment. The following chapter looks at the difficulty of defining the phenomenon of creativity. Next sections deal with data analysis from all projects and case studies conducted and conclude with the chapter painting at 'creativity triggers' discovered in this research.

3. Literature Review

Artistic research in contemporary music performance is already present in academic circles in the UK and worldwide. In particular, performance of contemporary music for strings has been looked at closely by Amanda Bayley in her research project 'From Composition To Performance'. Bayley investigated ethnographically the communication between composer and performer, and the rehearsal process (Bayley, 2011). Her detailed work on the methodology of modern string quartet rehearsal practice and her use of recording as documentation of a creative process (Bayley, 2010) provide the context for my research. I would like to focus on the ways in which technical, instrumental and expressive innovation can arise against the backdrop of that creative process in the context of a performance tradition so defined by canonical reference.

Bayley references Christopher Small in her 'Ethnographic Research into Contemporary String Quartet Rehearsal':

"The act of musicking establishes in the place where it is happening a set of relationships, and it is in those relationships that the meaning of the act lies. They are to be found not only between those organized sounds which are conventionally thought of as being the stuff of musical meaning but also between the people who are taking part, in whatever capacity, in the performance; and they model, or stand as metaphor for, ideal relationships as the participants in the performance imagine them to be: relationships between person and person, between individual and society, between humanity and the natural world and even perhaps the supernatural world."
(Small, 1998, pg. 8)

Small demonstrates how musicking forms a ritual through which all the participants explore and celebrate the relationships that constitute their social identity. The context of Small's work will help to identify often very difficult to describe moments of musical interaction between players.

For the practical study of process and for analysis of the idea of creativity I will work with Csikszentmihalyi's (1996) model and Bourdieu's (1986) capitals within a social conflict theory.

"Psychologists tend to see creativity exclusively as a mental process but creativity is as much a cultural and social as it is a psychological event... Creativity presupposes a community of people who share ways of thinking and acting, who learn from each other and imitate each other's actions."
(Csikszentmihalyi, 1999, pg.313-335)

Another tool I will use in the analysis of data is the notion of 'doing as thinking' (Ingold 2013), which involves a feedback loop between action and thought at the core of the composition/rehearsal/performance process. I will triangulate my evidence by combining transcript from verbal interactions, interviews with participants and combined analyses of video and audio evidence (video-recall) (Welsh & Dickson 2005). This will enable me to explore the manner in which 'creativity' emerges through (often unspoken) sonic and conceptual changes and to draw general conclusions on how issues of technique, communication and physicality can alter the conception of a piece. Thematic analysis will offer insight into how a performer under given circumstances relates to the phenomenon of 'creativity'. Using the aforementioned techniques I will search for evidence of moments that the participants see as important and innovative.

Martin Clayton's 'Experience and meaning in music performance' research project used very similar data collection techniques. Clayton recognised the key problem to address:

"how can empirical study of non-verbal behaviour in musical performance be integrated into a programme of ethnographic research? In addressing this question, the answer to a second question will also be clarified: what can we learn about processes of performance, reception and meaning construction by studying non-verbal behaviour as well as verbalised reports?"
(Clayton, from: <http://www.open.ac.uk/Arts/experience/about.htm>, accessed 22nd July 2015)

In my research I will find myself in quite a unique position, working with both 'emic' and 'etic' research approaches. This situation has both advantages and disadvantages. The

most important advantage with an emic approach evident at this stage is avoiding the disruption which the presence of an outsider might cause for musicians in a rehearsal or performance situation. I am therefore using myself and various ensembles in which I perform as a key part of the subject matter. The lack of that sense of intrusion will allow me to use video evidence and observe non verbal interactions between players. This is something that Bayley decided to avoid, conscious of potentially distorting the results of an observation by bringing in a camera.

“...I was well aware of the limitations that audio-recording as opposed to video-recording would bring to my research findings, most obviously the lack of analysis of non-verbal, gestural communication. Additionally, when I came to transcribe the rehearsal, relying on audio alone made it more difficult to disentangle the speech when two or more people were talking and/or playing at the same time. There are consequently several musical and verbal interjections that cannot be interpreted accurately. However, these limitations were outweighed by the greater intrusion that a video camera would have brought to the situation.”

(Bayley, 2011, pg. 391)

On the other hand a notable disadvantage to this ‘emic’ approach is a potential lack of objectivity in the analysis of gathered data. Therefore I would like to add an ‘etic’ side to my research technique to balance potential bias in my analysis. This will be accomplished by conducting interviews with other participants, and further I would like to observe (as an ‘outsider’) another ensemble or soloist rehearsing a new piece of music and triangulate my findings.

In my research I will be combining different Practice Based Research approaches. The Observation side of my project will involve pursuing an approach which is very common in ethnography Research Into Practice. That will involve observation of rehearsals and performances as well as video recall and interviews with participants to understand the processes. I do not aim to interfere or, as a result, to improve the practices observed. Observing third party individuals, to whom I have no personal or emotional connection,

will give me a context for understanding the active side of my research project. This ethnographic approach to Practice Based Research within my field is present in the work of Bayley, Davidson and Good. Davidson and Good's paper 'Social and Musical Coordination Between Members of a String Quartet: An Exploratory Study.' provides an insight into practices of a student string quartet in rehearsals and performance. The paper uses a two-tier analysis technique, which means the researchers are able to deal with socio-cultural issues on one side and 'moment-by-moment social and musical coordination' on the other. Like Davidson and Good (2002) as well as another researcher Linda Kaastra (2011) I am planning to use Herbert H. Clark's joint action theory as a tool to analyse communication during rehearsals. Clark's (2002) theory sees language as joint activity which is based around horizontal and vertical transitions. The sort of verbal interaction I am analysing (rehearsals, performances) are very often reliant on common background in terms of education, circumstance, understanding etc. between participants. From my own experience as a chamber musician I know that the use of shared references is very common in these types of situations. The reason for that is often simply to save precious rehearsal time or sometimes to create or strengthen integrity within the group (that can involve mentions of shared past experiences that are unique to the group). Clark's joint action theory analyses verbal language interactions using common references as transitional points between horizontal and vertical exchanges. Non verbal exchanges will also play an important role in my observation and analysis of rehearsal and performance situations. The ability to use a video camera in my research will enable me to notice traces of tacit knowledge present in a rehearsal/performance situation. Christopher Small, often referenced by researchers in my area, speaks of the importance of non verbal communication in his book 'Musicking':

"They (participants) explore the relationships, they affirm and they celebrate them, without having to articulate them in words; indeed no words can adequately express the relationships as they are felt at the time"

(Small, 1998, pg.96)

The tacit knowledge including body language, gestures, movement etc. was pointed out to participants and analysed during the video recall process. Capturing non verbal communication can be crucial in analysing musical activities. As Davidson and Good state :

“From our observations it was evident that ‘conversations with the eyes’ conveyed important information in the process of playing”
(Davidson, Good, 2002, pg.197)

In this respect my planned research might seem quite analogous with those of Davidson, Good or Amanda Bayley. For myself the main difference, which is crucial in the methodology I am using, is the two-pillar approach of observation and action research that interact and become equal in the analysis process. This allows me to take a different, wider perspective towards issues surrounding new music performance and self-defined creativity.

The action side of my research corresponds to another Practice Based Research approach which is Research Through Practice. That means I gain an insight into the process from an active participant point of view. The individual projects involved will range from solo performances to larger ensembles. I use the same methods of analysis while paying attention to non verbal communication and its continuous nature as mentioned by Christopher Small:

“Relationships also are continuous and do not lend themselves to one-thing-at-a-time description. We have to take them all in one piece in all their complexity, and it is here that verbal languages really show their limitations. (...) The gestural language of biological communication, on the other hand is continuous, as are relationships themselves, and for this reason it is much better suited for their articulation.”
(Small, 1998, pg.59)

I have not come across this approach in connection to the study of a string quartet and/or new music performance.

Analysing the verbal communication in collaborative situations plays a crucial role in this research. Another set of language strategies used to communicate was carefully described by Thomas Porcello (2004) in his paper 'Speaking of Sound: Language and the Professionalisation of Sound Recording Engineers'. In this work Porcello mentions Charles Goodwin:

"This constitutive relationship between talk and work has been examined by Charles Goodwin (1994) under the rubric of professional vision. Goodwin's practice-based theory, linking knowledge and action to discursive practices, applies equally well to what I will term in this paper 'professional audition'. To paraphrase Goodwin, this means that a relevant object of auditory knowledge emerges through interplay between a domain of targeted listening and a set of discursive practices played out in the context of specific sound engineering activities" (Porcello, 2004)

He lists the use of:

- singing/vocables ("elaborate phonetic and phonological (vocal sound) work in an attempt to mimic directly with his [sic!] voice the timbral and resonance characteristics of the musical sounds he is discussing" (Porcello, 2004)),
- lexical onomatopoeias ("or words that bear at least a partial acoustic resemblance to the sounds they describe" (Porcello, 2004)),
- 'pure' metaphor ("words(...) used to describe timbral characteristics, but do not bear and acoustic similarity to the sound in question" (Porcello,2004))
- association ("involves citing other musicians, recordings, sounds, time periods and so forth, in a search for a common frame of reference from which to describe the timbres in question" (Porcello,2004))
- evaluation ("it is used to establish a mutual sense of solidarity between the two interlocutors, to mark a territory of shared musical aesthetics" (Porcello,2004))

I will look for analogies in communicative strategies to Porcello's findings within my own data. From my personal experience as a performing violinist collaborating with composers and other performers I agree that:

“(...)to participate fully, knowledgeably, and authoritatively in such conversations - (...) - requires competence both in knowing the linguistic resources and in being aware of what constitutes their appropriate and inappropriate use within both the professional community and the particular situated context.” (Porcello,2004)

3.1 Literature in creativity research

Creativity is and has been attracting a lot of attention from researchers associated with various academic fields. There seems to be an intrinsic need to understand the individuals involved and the process of creation itself as well as everything connected to it. Creativity is very often linked with IQ, genius studies, productivity and invention as well as mental illness and personality disorders. Despite the vast amount of attention given to the subject it is still not fully understood and raises a lot of questions. There seems to be a great mystique about it.

“In Western aesthetics, creativity is often viewed as a mysterious process of channelling a higher mind than that of reason or defying tradition to shock the audience into feeling something ‘new’.”
(Kaastra, 2008)

One can find any number of theories and attempts at explanation and still feel a big question mark lurking round the corner. That might be why it is a ‘hot topic’ in fields ranging from sociology, anthropology, psychology, business, economics, musicology to neurobiology, neuroscience and genetics.

In my research I will be looking at and analysing self-defined, subjective forms of creativity.

Kozbelt, Beghetto and Runco write about the importance of these:

“The creative experience represents the more subjective forms of creativity. Overlooking those risks excluding theoretical consideration of creative potential and may reinforce myths and misconceptions about the nature of creativity”
(Kozbelt, Beghetto, Runco, 2010, pg 23)

Accordingly to Stein (1956) it is necessary to distinguish between internal and external frames of reference. In agreement with that I will be embracing the subjective character of

my research and, through separate cases, trying to find thematic material that links some aspects of the phenomena.

It has been very common to distinguish between 'little c' and 'Big C' creativity (Beghetto, Kozbelt, Runco, 2010), with the 'little c' representing everyday creativity and the 'Big C' being the more eminent one. I would struggle to make use of such rigid classification with the activities I'm researching. In 2009 Beghetto and Kaufman introduced sub categories of 'mini c' and 'Pro C' creativity, that helped with establishing the grey area. My research is mostly within 'Pro C' category with elements of 'little c' and potential of 'Big C'. That means I am mainly dealing with professionally creative individuals who might or might not move up to the grand 'Big C level and whose actions will sometimes be on the 'little c' (everyday creativity) level.

The analysis and classification of creativity theories is very often based around a concept of 4 Ps, which was developed by James Melvin Rhodes, an American creativity researcher and educational scientist. The four Ps of creativity include: Person, Process, Press (relationship between humans and their environment) and Product. Kozbelt, Beghetto and Runco used the 4 Ps in describing varied theories of creativity. Accordingly, in their classification Developmental theory deals mainly with Press; Psychometric focuses on the Product itself; Cognitive is connected with Process and Evolutionary with Person. Other mentioned theories include: Economic, Stage and Componential Process, Problem Solving and Expertise Based, Problem Finding, Typological and Systems.

This last is the main tool in my research. The creator of the Systems Model is Mihalyi Csikszentmihalyi. His definition of creativity explains the basics of the Systems Model.

"Creativity is any act, idea ,or product that changes an existing domain, or that transforms an existing domain into a new one."
(Csikszentmihalyi, 1996, pg.28)

The term domain comes from the Systems Model. Csikszentmihalyi's approach claims that 'creativity can be observed only in the interrelations of a system made up of three main

parts'. These parts are a domain, a field and an individual. By the domain the author means 'a set of symbolic rules and procedures' like culture or knowledge. Mathematics, music, art are examples of domains.

The second column of the systems approach is 'the social field', which stands for the society and 'all the individuals that act as gatekeepers of the domain'. Good examples of that would be teachers, academics, critics, art collectors, gallery curators. It is the field that decides what innovations and ideas are 'to be recognised, preserved and remembered'. The role of the field in selecting which ideas and innovations 'survive' is an extremely important one. We could all imagine a situation when for the lack of connection with the field, great ideas go unnoticed.

"Someone who is not known and appreciated by the relevant people has a very difficult time accomplishing something that will be seen as creative. Such a person may not have a chance to learn the latest information, may not be given the opportunity to work, and if he or she does manage to accomplish something novel, that novelty is likely to be ignored or ridiculed."
(Csikszentmihalyi, 1996, pg.54)

The last but definitely not the least building block of Csikszentmihalyi's creativity model is the individual person. As the author says, 'Without individual artists the Renaissance could not have taken place'. These three elements, once combined, create a system of inseparable connections within which creativity happens.

"...creativity must, in the last analysis, be seen not as something happening within a person but in the relationship within a system."
(Csikszentmihalyi, 1996, pg.36)

I decided to work with the Systems Model as it provides the framework and necessary boundaries for analysis of a subjective phenomenon of creativity. Other aspects of the Systems Model that I find appealing, particularly for my research, are connected with its varying emphasis across all the P's of creativity and 'little c' to 'Big C' range of levels of magnitude.

The ideas behind the Systems Model have been around and present in other significant researchers' work, sometimes long before Csikszentmihalyi's formalisation.

Linda Candy in her 'Creativity and Cognition. Part I: Perspectives from the Third Symposium' also speaks of the importance of the Systems approach.

"...knowledge remains the key dimension of thinking and of the creative process. But this process does not end with knowledge, for without considering the fundamentals of perception, cognition, emotion and the way we learn to represent our world internally, (...), we can have only a partial understanding of the complex nature of the creative process."
(Candy, 2002, pg.55)

Later on she speaks of a flawed model of analysis of creativity that focuses on the individual and where the discussion of the domain is not present.

"Many models of creativity focus primarily upon what happens inside person's head, whereas activities such as handling tools, exchanging ideas in discussion and accessing the transforming domain knowledge are not often represented. There are a number of problems with this approach, not least of which is that it gives us a very partial view of the creative process"
(Candy, 2002, pg. 55-56)

In her paper she mentions the connection to the domain in a very clear way. Also the comments about the importance of discussion and gaining access to the domain suggest the presence of the field, even if not directly mentioned.

Even as early as 1976, much before the time Csikszentmihalyi developed his systems approach, ideas about the complexity of creativity and the importance of the domain were widely present. Andre Jaumotte writes in his paper 'On conditions for creativity and invention':

"Evidently creativity cannot be exercised unless an individual is well versed in the information or knowledge that has been accumulated by predecessors in the domain of interest"
(Jaumotte, 1976, pg.316)

According to Csikszentmihalyi, a creative person is : 'someone whose thoughts or actions change a domain, or establish a new domain'. It is crucial to remember how the field is involved in the process of selecting new concepts and ideas.

'Knowing what others know' is an important initial step in the creative process. Omitting that stage would mean a lot of time wasting by trying potential innovative ideas that have already been proven right or wrong by someone else in the past. As Csikszentmihalyi puts it:

"One cannot be creative without learning what others know, but then one cannot be creative without becoming dissatisfied with that knowledge and rejecting it (or some of it) for a better way."
(Csikszentmihalyi, 1996, pg.90)

There is a trait in many creative personalities, which is reminiscent of a sort of idea filter. Efficiency and intuition in selecting the right ideas is a great and a useful tool in many creative professions. That is very often the personality element that makes the pursuit more likely to be successful.

Csikszentmihalyi's example is set within the science community:

"Many creative scientists say that the difference between them and their less creative peers is the ability to separate bad ideas from good ones, so that they don't waste much time exploring blind alleys. Everyone has both bad and good ideas all the time, they say. But some people can't tell them apart until it's too late, until they have already invested a great deal of time in the unprofitable hunches."
(Csikszentmihalyi, 1996, pg.116)

In my research I will be investigating how string players define and recognise creativity. I'm particularly interested in what triggers that make players feel more creative might be involved in a performance process. Leo Narodny in his paper 'A Quantum Mechanical Interpretation of Observation' talks about his experience of a live concert featuring Dimitri Sgouros performing Rachmaninoff's concerto no3. He mentions how the excitement and energy of the live performance made the event of listening to the CD of the same piece played by the same person quite a disappointing experience. Narodny in his relation from the live performance states that:

"This communication between audience and performer perhaps exemplifies the power of observation on artistic creativity"

(Narodny, 1991, pg.582)

Christopher Small also speaks about the importance and nature of the relationships in the process of musicking. He speaks about the active nature of art and performance.

“Properly understood, all art is action - performance art if you like - and its meaning lies not in created objects but in the acts of creating, displaying and perceiving.”
(Small, 1998, pg.140)

He also divides the kind of relationships we are dealing with in a performance situation. As one might predict, he divides them into three groups: “those among performers, those among listeners and those between performers and listeners” (Small, 1998)

Csikszentmihalyi (1996) mentions at the very start of his book ‘Creativity’: “It is easier to enhance creativity by changing conditions in the environment than by trying to make people think more creatively.”

I am investigating whether one of the conditions could be the greater freedom of interpretation and possibility of personalised changes to the score/part that performing new music offers.

R. Keith Sawyer (2006) makes a strong statement “that musical creativity is fundamentally social.” Accordingly, “Performance is more social than composition but even composition is a lot more social than we usually realise” (Sawyer 2006). A big part of this research is based around analysing social and creative interactions between composers and performers in their natural working environment. It is crucial not to impose any unrealistic deadlines and restrictions, which would differ from the usual collaboration process. As Mark Runco commented:

“The problem is that time and constraint have a notable influence on creative thinking. Simply put, if participants know they are timed (or evaluated). they tend to be distracted

and tend to be less original than otherwise. Even worse, they will not have the time to explore associative pathways to the point where they find remote associates.” (Runco, 2017)

He later adds: “ In the natural environment, creative behaviour is likely to be spontaneous, intrinsically motivated, and not highly constrained.” (Runco, 2017) This is where observing my participants for the entire collaboration process will become crucial in establishing the ‘natural environment’. The difference between documenting a single appointment observation and documenting continued social interactions between the same participants, when the collaborations sometimes last over a year, provide a much richer data source. It also contributes to the participants feeling much less under pressure to ‘perform’ their part. The intrinsically social nature of collaborative relationships in the domain of new music provoked the search for an appropriate theoretical framework. Bourdieu’s work provides a very interesting sociological angle that could help analyse interactions between observed participants. Pierre Bourdieu (1984), undoubtedly inspired by marxist philosophy, speaks of social relationships in terms of the power struggle between individuals or groups of individuals. In his theory ‘the conflict’ happens within a field, which he defines as the space within which social agents and social positions are present (Bourdieu, 1984). The agents interact with each other during the power struggle, where the main ‘weapons’ consist of the rules of the field, the agent’s habitus and the agent’s capital. The habitus of the agent consists of their inhabited skills and dispositions (Bourdieu, 1977) and are almost analogous to an individual’s religion, social class or ethnicity. The idea of an agent’s capital is more complicated. Bourdieu’s capital divides into four species: economic, social, cultural and symbolic. The first one clearly represents economic resources, the second connects with the social class or social group of the individual. Cultural capital has a potential to promote social mobility and connects to agent’s individual assets as well as to their education. The last and favoured as the most influential by Bourdieu (Cattani et al 2014) is the symbolic capital. The last species represents symbolic resources available to an

individual such as prestige, recognition, honour etc. (Bourdieu 1984). For Bourdieu (1992), "social capital is the sum of the resources, actual or virtual, that accrue to an individual or a group by virtue of possessing a durable network of more or less institutionalised relationships of mutual acquaintance and recognition." Bourdieu's ideas don't provide tools needed for empirical or qualitative analysis. They do, however, offer a well rounded general explanation and language mechanism, which could potentially become useful for understanding performers' and composers' motivations within creatively collaborative situations.

4. Research Question

I analyse both the mental and physical circumstances of performance. In terms of performing I will focus on elements of notation as well as improvisation. I consider both commissioned and non commissioned new music. Non-commissioned music will be used in the observation part of the project. Commissioned music, however, will be necessary in the active research part. I understand that this situation will make me heavily reliant on the composer.

The focus of my research is around self identified moments of creativity and participants' definitions of the phenomenon.

The string playing participants in the research are classically trained and may be a soloist, constitute the entire ensemble (e.g. string quartet) or be part of some larger ensemble.

I am documenting cases of perceived and self-identified innovation/creativity and analysing the mental and physical conditions and circumstances under which they arise. In my choice of repertoire I focus on both commissioned and non-commissioned new music

and consider works based on strict notation as well as more aleatoric/improvised ones. Previous work has looked at communication and interaction between composer and ensemble as well as the rehearsal process itself. The focus of my research is on self identified moments of creativity.

5. Methodology and Research Design

This research is positioned within the post-positivist² paradigm. I would characterise it within the critical realism³ model owing to a very specific data collection method that combines qualitative and quantitative data with equal importance throughout the whole investigation process. I am using a inductive approach as a part of an Investigative Theory Building⁴ framework, which means

“to undertake interviewing, observing or interacting with participants in a real situation and then draw conclusions about it” (Collins, 2010)

For reasons explained in the Literature Review chapter with reference to Bayley’s (2011) work on a Contemporary String Quartet, I have decided to design my research combining both ‘emic’ and ‘etic’ approaches. In practice that will mean conducting two branches of research simultaneously, one as active research and the other one through observation.

²**Post-positivism** is a research paradigm that shares common ground with both positivism and relativism. It pursues objectivity and recognises possible effects of biases just like positivism does. On the other hand it acknowledges that the researcher can influence what is observed and that human knowledge may be based upon conjecture.

³**Critical Realism** is a philosophical approach, which became crucial in combining the general philosophy of science and the philosophy of social science. It has been used in sociology to describe the interface between the natural and social worlds.

⁴**Investigative Theory Building (inductive approach)** is a framework in which the researcher undertakes interviewing, observing and/or interacting with participants in a real situation and then draws conclusions about it.

5.1 Active Research

We are talking about active research when “the researcher becomes a part of an investigated group” (Collins, 2010).

As a part of this active research I will be conducting and taking part in four different projects.

Project no.1 - Kubiak/Szafranski collaboration

(*Six Spiders* - piece for electric violin/voice, electric guitar and electronic drone)

I commissioned Bartosz Szafranski, a fellow LCM DMus candidate, to compose a piece showcasing one performer in a dual role of violinist/vocalist by the autumn 2016. The composer also took the role of performer in this work. I use video recordings from rehearsals as well as interviews with participants and video recall transcriptions in my analysis.

Project no.2 - Konvalia/Jones collaboration

(*String Quartet no.9* - string quartet piece)

Konvalia Quartet has been collaborating with composer Martin Jones since 2013. We have got to know Martin through our connection to London Composers Forum. We have taken upon ourselves to perform and record every single String Quartet that Martin has written. We have so far completed *String Quartet no.3*, *String Quartet no.5*, *String Quartet no.6* and *String Quartet no.7*. *String Quartet no.9* which is the most recent completed quartet by Martin Jones features in my research. I use video recordings from rehearsals as well as interviews with participants and video recall transcriptions in my analysis.

Project no.3 - Konvalia/Szafranski collaboration

(*Eight* - piece for a string quartet, piano and electronic drone)

The composer commissioned my group - Konvalia String Quartet to take part in rehearsals and the first performance of this piece. The piece involves performing with a newly developed video scrolling score. The composer joins the ensemble as a pianist. I use video recordings from rehearsals as well as interviews with participants and video recall transcriptions in my analysis.

Project no.4 - Kubiak/Bush collaboration

(*Komunikacja* - solo violin piece)

This is a new piece of music commissioned in Autumn 2015 from composer Thomas Bush for delivery by autumn 2017. I use video recordings from rehearsals as well as interviews with participants and video recall transcriptions in my analysis.

Project no.4 - Kubiak/Williams collaboration

(*Boojwah Bagatelles 1-3* - solo violin/voice piece)

I commissioned composer Nick Williams to write a piece for solo violin/voice with elements of improvisation for delivery by spring 2018.

I use video recordings from rehearsals as well as interviews with participants and video recall transcriptions in my analysis.

Project no.5 - Kubiak/Zagorski-Thomas collaboration

(*Shutting the Unstable DAW* - piece for violin and electronics)

I commissioned the composer to write a piece including elements of improvisation to be delivered by spring 2018. I use video recordings from rehearsals as well as interviews with participants and video recall transcriptions in my analysis.

Project no.6 - Kubiak/Franklin collaboration

(*Beloved* - solo violin/voice piece)

I am working together with Nikki Franklin, who is a PhD 2nd year student at the University of York, Department of Composition. Nikki's PhD is based around jazz composition. The piece is inspired by Polish history and performed by myself. The piece includes elements of improvisation and stylistically belongs within the jazz idiom. I use video recordings from rehearsals as well as interviews with participants and video recall transcriptions in my analysis.

Project no.7 - Kubiak/Paton collaboration

(Variations On The 1998 Chart Hit Single - solo violin/voice piece)

I commissioned the composer to write a piece showcasing one performer in a dual role of violinist/vocalist, for delivery by spring 2018. The composition was also to include elements of improvisation. I use video recordings from rehearsals as well as interviews with participants and video recall transcriptions in my analysis.

5.2 Observation and Interviews

In contrast to this active research, I have also conducted observations and interviews with string players and ensembles which specialise in performing new music. I planned my observation around seven different projects.

Project no.1

Pre and post performance extended semi-structured interviews with an established cellist and new music specialist - Lawrence Stomberg. Transcriptions are analysed using NVivo⁵ and thematic analysis.

⁵ **NVivo** - computer software for qualitative data analysis, designed for researchers dealing with rich text based and/or multimedia information

Project no.2

Two extended semi-structured interviews (one year apart) with an established violinist and new music specialist - Timothy Schwarz. Transcriptions are analysed using NVivo and thematic analysis.

Project no.3

An extended semi-structured interview with an established cellist and new music specialist - Neil Heyde. Transcriptions are analysed using NVivo and thematic analysis.

Project no.4

An extended semi-structured interview with an established violist and new music specialist - Rivka Golani. Transcriptions are analysed using NVivo and thematic analysis.

Project no.5

An extended semi-structured interview with an established jazz cellist and new music specialist - Shirley Smart. Transcriptions are analysed using NVivo and thematic analysis.

Project no.6 - Modulus/Lummi collaboration

Observation of a rehearsal and interviews with new music specialist London based Modulus String Quartet and composer Veera Lummi.

I use video recordings from rehearsals as well as interviews with participants and video recall transcriptions in my analysis.

Survey/Questionnaire

In addition to these projects, a formal survey/questionnaire has been conducted among 118 professional string players. This survey, conducted in spring 2018, allowed me to use

themes emerging from interviews and observation analysis as material for creating multiple choice question surveys. SPSS⁶ will be used in the analysis of the survey findings.

5.3 Data Collection

The research will be based on a mixed method of data collection. The qualitative data collected will consist of semi-structured interviews with participants on both the active and observation sides of the project. I will also video all of the meetings and rehearsals and video recall sessions will be undertaken with participants. Quantitative data will be presented in the form of a survey/questionnaire. For analysing collected data I will use SPSS and NVivo software.

5.4 Analysis

A thematic analysis is conducted, which provides evidence about the kind of events and structural points when participants self-identify moments of creativity. This sometimes needs to be cross-referenced with scores and score markings. It allows me to synthesise this data into a theoretical model using Csikszentmihalyi's Systems approach and Bourdieu's forms of capital.

⁶SPSS - software for statistical analysis designed for researchers working with quantitative data

6. Further Methodology and New Knowledge

As mentioned earlier, this research is based around mixed data collection. The initial qualitative data collection methods included extended interviews and video and audio recordings of observed practices. The quantitative data includes findings of the survey, which was conducted in the later stage of the research project. It involved a hundred and eighteen participants, all professional string players, and was based solely on multiple choice questions. No open-ended questions were involved. All participants of this research are adult, professional string players.

The first stage of data analysis included thematic analysis of transcribed interviews and rehearsals. This was done both manually and with the use of NVivo software. In the case of performers' interviews, the themes looked for included 'creativity definition', 'creativity triggers', 'new music performance statements' and 'creative change suggestions in collaborative situations'. When analysing composers responses themes such as 'completeness of the work prior to collaboration', 'precision of notation' and 'preferred presence in rehearsal process' were additionally looked into.

The analysis of the transcribed data from rehearsals was a more complex process. First, a careful thematic analysis was applied, often with an aid of different versions of the score itself. This initial stage was a crucial step in this research as its task was to determine any 'creative change suggestion' coming out of any party to the collaboration in question.

Owing to the difficult nature of dealing with the internal cognitive processes of participants, only the suggestions mentioned verbally were considered in the analysis. These were marked in the transcript, often with specification of who made the suggestion and a short-hand description of the nature of the change suggested, like in the example below:

The second stage of the analysis involved a categorisation of the aforementioned 'creative changes'. Initially my system of six categories was used, marked [a] to [f], representing the following models of creative interactions in the collaborative situation:

- a. Mistake is spotted - Correction is made
- b. Simplification is proposed - Accepted/Declined
- c. Choice is given - Choice is Made
- d. Intention is clarified - Change is suggested - Accepted/Declined
- e. Experiment is proposed - Experiment is conducted - Accepted/Declined
- f. Change happens spontaneously - Change is noticed - Accepted/Declined

These initial six categories came from linking the multiple ideas noticed in the short-hand descriptions mentioned above. Repetition of certain themes was spotted and a set of draft categories was applied to changes noticed in the Kubiak/Szafranski and Modulus/Lummi collaborations. These worked well and no change was left uncategorised. This, however, was not the case in the Konvalia/Jones collaboration. Differences in the composer's working methods, the style of collaborating and the notation used, made the previous system incomplete. At this point it became necessary to add another category to the group:

- g. Editorial changes, often with no need of consultation

These seven modes and their hybrids describe in full all the creative interactions between the performers and composers, observed in all the collaborations of this research project. Traces of some of these 'creative change categories' were mentioned in recent literature, but never were they combined into a functioning framework as above. Nicholas Donin

(2017) mentions important interactions between members of the Augmented String Quartet Project that directly connect to change [a], [d] and [g] of the mentioned new framework.

“In any working session, members of the quartet had to ensure that they grasped the intention behind Baschet’s demanding writing, could track potential errors or problems in notation, and at the same time could find the fingering that would enable them to deliver an acceptable performance on the fly. (...) Baschet had to judge the degree to which it matched her intentions and to decide whether any shortcomings either were a temporary consequence of the sight reading process or stemmed from a more serious misunderstanding that needed her intervention.” (Donin, 2017)

Amanda Bayley (2017) also mentions the importance of the category [d] in her analysis of Kronos/Sadovska collaboration. In this case we also speak of the composer’s clarification.

“(...)the essential input the players needed from Sadovska concerned the broader aesthetic, image, mood and character of what they were trying to portray” (Bayley, 2017)

She later alludes to the presence of experimentation (category [e]) in collaborations using a form of a notation:

“Notation fulfils a variety of possibilities depending on the collaboration and serves a fundamental purpose as a building block or ‘roadmap’ on which layers of musical content - including precise specification of pitch, articulation, phrasing and expression - are tried out, modified, discarded or accepted.” (Bayley, 2017)

Irvin Arditti (2017), on the other hand, mentions the importance of experienced performers offering ‘choice suggestions’ to composers in order to improve the shape of the new piece (category [c]).

“We can make suggestions to composers: cut this bit out, those dynamics don’t make sense, how about *col legno battuto* here, you can articulate *arco* faster than *pizzicato*, all sorts of practical suggestions, because the experience of playing tells you what you can do, and mostly composers won’t have the same wealth of experience as we have.” (Arditti, 2017)

The issues of playability and the role of simplification (category [b]) was remarked clearly by Fitch and Heyde in their 2007 Cambridge published article ‘Recercar - The Collaborative Process as Invention’:

“Later, the composer faces the question of what is possible to perform within a certain context. There may be a hundred books about writing for the cello, but everything is a question of context. Nobody will ever be able to list all the possible - or impossible - ways of combining things. The performer steps in to sort out the innovative from the impossible.” (Fitch and Heyde, 2007)

The collaborative paper of Clarke, Doffman, Gorton and Östersjö (2017) shares the fascination over the category [f] when the creative change happens spontaneously. They quote an important to cognitive psychology paper by Geraint Wiggins (2012), in which he

“has proposed a model of ‘inspirational’ creativity - ‘the kind of creativity that happens spontaneously, and on many different levels of significance, but without conscious volition’ - that concentrates on preconscious cognitive processes that give rise to, or subserve, the apparently spontaneous discoveries, that are often taken to be paradigmatic.” (Clarke, Doffman, Gorton and Östersjö, 2017)

As shown above, the proposed framework of categories does connect with many present in the most current musical creativity research themes. However, it has not been, until now, formulated in the way of categories mentioned above.

We will now proceed to present an example of each category. These were all discovered in the analysis of rehearsal footage of various collaborations within this research project and will help with more detailed understanding of the classification in question.

A good example of the model [a] Mistake is spotted - Correction is made, is the interaction between Konvalia String Quartet members and Martin Jones from the third rehearsal in Konvalia/Jones collaboration that took place on the 26th of November 2017.

“Alina: Oh! I think because...because we had a conversation about this, so bar eighty eight and eighty nine you want me to do legato for the...

Martin: Yes, yes

Alina: Pi ra ra pa pa pa, pi ra ra pa pa pa

Martin: Yes, That was an omission on my part

Marietta: Could we go again from five flat, I try my best hahaha

Alina: Oh yes, so I’ve got a dot missing as well, two after C by the triplet pam pa ram pam pa ram Martin: Yes” (Konvalia/Jones collaboration, Rehearsal no.3 transcription, change no.7, category [a])

In the case of this interaction, not one, but two mistakes in the score are discovered.

The second category in the new system is [b] Simplification is proposed - Accepted/ Declined. As an example of this, I will link Kubiak/Szafranski *Six Spiders* collaboration. The mentioned fragment comes from the first rehearsal , which took place on the 4th of October 2016.

“Agata: mmmmm...I guess I was wondering about entries, when I’m playing that figure, cause obviously I’m syncing things up and that will be the biggest challenge for me with singing and playing, so moments of entries and note changes and things...I was wondering how accurate where that falls...

Bartek: On that one it was...it was pretty instinctive as I was composing so happy to move it onto the beginning of the bow

Agata: Oh Ok!

Bartek: So it’ll fall onto the second beat

Agata: So it’s not that it falls somewhere in-between these? B: No, I don’t think so, it was how it instinctively...” (Kubiak/Szafranski collaboration, Rehearsal no.1 transcription, change no2, category [b])

Modulus/Lummi collaboration provides an excellent example of the category [c] Choice is given - Choice is made. In this case the initiation of the ‘creative change’ is attributed to the first violinist - Jonathan Truscott.

“Jonathan: How...because they...because we’ve got the accelerando as well, did you want the trill on one sustained note? and the trill changing because we were changing with the bows, so it could be just written...it could be thought of as [*demonstrates*] or it could be [*demonstrates*]

Veera: With bow

Jonathan: So we actually bowing...moving the speed of the bow as well?

Veera: Yeah” (Modulus/Lummi collaboration, Rehearsal transcription, change no17, category [c])

The following category [d] Intention is clarified - Change is suggested - Change is made is a very commonly present one. Owing to the common and hybrid nature of this category we will allow for two examples.

The first example is attributed jointly to both collaborators and comes from the second rehearsal of Kubiak/Szafranski’s *Six Spiders*.

“Bartek: Yeah...cause what I had before was this single note that was kind of a... [*demonstrates*] this sort of pizz, but it didn’t work, it’s too ?? too much...but this technique was something that I picked up from people talking about an orchestral...[*Agata demonstrates*]...Actually that’s very good...yeah... that was...

Agata: Three string it would be...

Bartek: No, that was on a single note, on the top note of the chord
Agata demonstrates
 Bartek: But then whether you can do it when you [*points at position*] when you're here...maybe it's trickier, isn't it?
 Agata: But you know what...why not, why not to do it there
 Bartek: yeah?
 Agata: If it's just the one note I can pluck...I can catch one here
 Bartek: Yeah, it's just the top note of the chord...exactly when you see the dynamics [*Agata demonstrates*]
 Bartek: Yes...This, I want, it's a very good effect..." (Kubiak/Szafranski collaboration, Rehearsal no.2 transcription, change no.7, category [d])

This example showcases the entire process of explaining the intention, offering a suggestion and demonstration and accepting of the change suggested.

Depending on the nature of the music in question, another common version of the category [d] was not connected with the immediate 'creative change' suggestion. In the case of the example below, the composer explaining their intention simply gave freedom for the performer's interpretation of tonal material in the piece in question:

"Thomas: In terms of like getting the quarter tones out, to me, it doesn't sound...there is a few moments when it sounds quarter tonal, and that's fine, like...
 Agata: mhm
 Thomas: How do you feel about that?
 Agata: Yeah...I've been trying to practice it accurately, but obviously it's never gonna be hundred percent
 Thomas: No, and I don't want it to be
 Agata: It's really tricky...
 Thomas: Really, I don't care about the difference between an f and f sharp, like quarter tonal jumps. That's the only one really, if there is a way you could make that
 Agata: And that's really like, you could almost do that with just a bend
 Thomas: Yeah,
 Agata: But I want it to come out, that's why I'm using different fingers. Obviously it would be a bit [*demonstrates*]
 Thomas: But its like [*demonstrates*] Tone, higher tone. It doesn't have to be...because you're gonna play solo, so I don't mind about the intonation. Rather than twelve positions, you can be in twenty four" (Kubiak/Bush collaboration, Rehearsal transcription, change no. 7, category [d])

The next category [e] Experiment is proposed - Experiment is conducted - Accepted/ Declined was more present in initial rehearsals of especially those pieces of music that allowed and sometimes demanded for the score to evolve with players' creative input. This

'creative change' suggestion could be coming out of the composer's initiative as well as the performer's. The examples below illustrate both cases.

Performer's initiative:

"Agata: Can I do some stomping?

Nikki: You can do whatever you like, it's just you say, the monster is finally unleashed and then you get those chords when it's just like 'Ok, it's gonna be alright' [*demonstrates*] yeah...so...you can literally hold your violin in the air if you want?" (Kubiak/Franklin collaboration, Rehearsal transcription, change no.15, category [e])

Composer's initiative:

"Nick: Can you do a little bit more...make more of the glissando? with more separate bows?

[*demonstrates*]

Agata: Oh, ok!" (Kubiak/Williams collaboration, Rehearsal no.4 transcription, change no. 11, category [e])

'Creative change' category [f] Change happens spontaneously - Change is noticed -

Accepted/Declined is the most fascinating one of all. As an example we can use the

following interaction from Kubiak/Szafranski's first rehearsal. This case shows that

spontaneous 'creative change', when spotted, can become a crucial contribution to the final shape of the piece.

"Bartek: I could either notate that left hand pizz in or...

Agata: hahaha, you've noticed my sneaky note checking

Bartek: No! But that...it's good! It's just I just didn't think of the fact that it's...

Agata: That I can do that?

Bartek: It's just there! so we can put that in or we can just say do it...and first of all no-one will notice anyway apart from us and the second thing is it what is the harmony is...it is an a against the g it's just that the voice comes at a certain point but if happens before as a left hand pizz in the violin, it's fine, it fits so we can do it. I don't know if...why not just notate it, why not? let's be honest about it!

Agata: haha

Bartek: Let's be open about... I just didn't think about it, of course it's an open string

Agata: I'm gonna try to remember when it goes, but...

Bartek: Well...

Agata: Or we could put it like in brackets or something as an option...optional

Bartek: We could make a motif out of it, because of course your left hand is bored here now just on the g

Agata: yeah

Bartek: So that could be a...

Agata: I could do something simultaneously? As I'm doing the ta ta ta ta ta ta ta ta

Bartek: Yes, that is the one thing that I didn't want to...That was a topic I didn't necessary

want to start until we know...in terms of what might happen simultaneously in the voice, unless I only put it when there is no voice parts? But that would of course make the part that much more elaborate and it would make much more impression when someone looks at it...'Oh, there is a left hand pizzicato'

Agata:haha...You know I think as long as it would go somewhere in a place when it's on the beat

Bartek: Rhythmically...

Agata:...it could be even happening simultaneously with the voice and the violin...because I'm counting in my head anyway...so maybe something like that? [*demonstrates*] It's not gonna disturb me cause I'm counting that way anyway and I can just hold my A on top of it, it's not gonna be a problem, so like [*demonstrates*]

Bartek: You've just composed it for me...That's very good especially when you go down to G#" (Kubiak/Szafranski collaboration, Rehearsal no.1 transcription, change no.7, category [f])

Finally the last category [g] Editorial changes, often with no need of consultation, is the most common when looking at collaborations that strongly reference the language and notation of the Classical, Romantic and early-20th-century music, such as of Martin Jones in the Konvalia/Jones collaboration. These changes often have to do with bowing, small articulation adjustment, phrasing etc. and mostly happen in rehearsals with no composer present.

"Marietta: Andi in 5/4 the last crotchet you want to do down bow?

Andrea: Oh generally?

Marietta: Yes...Cause first you did up bow and I tried as well and it was better

Andrea: I didn't notice haha...I don't know what I've done...

Marietta: And we should start up bow...at the beginning...

Agata: yeah" (Konvalia/Jones collaboration, Rehearsal no.1 transcription, change no.4, category [g])

These categories (a - mistake is spotted, b - simplification is proposed, c - choice is given, d - intention is clarified, e - experiment is proposed, f - change happens spontaneously, g - editorial change) will provide the framework for detailed analysis of creative interactions between performers and composers. Complete description of all categorised changes can be found in, representing individual projects, further chapters. The table below shows a breakdown of all creative changes found in the analysis process.

Category type/ Project	‘a’	‘b’	‘c’	‘d’	‘e’	‘f’	‘g’
‘Six Spiders - Kubiak/ Szafranski’	3	14	6	5	5	1	3
‘Eight - Konvalia/ Szafranski’	6	4	5	6	4	5	0
‘Modulus/ Lumi’	3	1	10	8	14	2	0
‘Konvalia/ Jones’	2	1	3	10	2	2	6
‘Kubiak/Bush’	0	0	7	6	0	1	0
‘Kubiak/ Franklin’	0	2	8	4	4	1	0
‘Kubiak/ Williams’	3	1	11	9	8	0	0
‘Kubiak/SZT’	0	0	5	4	2	0	0
‘Kubiak/ Paton’	0	0	3	2	0	0	0

We can clearly see, by looking at the table above, that certain types of creative change were favoured in different projects. This leads us to another important question posed by this research: What are the different models of performer/composer collaboration and how are they established and agreed on by participants? Five models describing different types of collaboration are proposed, in order further to categorise and to help to understand the process.

6.1 Type One - Traditional Approach

In the traditional approach, the musical composition is thought to be completed before the engagement of performers. As stated by the composer and David Osbon:

“It’s done! It’s done when I hand it...anything that happens subsequently is small editorial work” (David Osbon, interview transcription)

Composer Martin Jones from the Konvalia/Jones collaboration, associates with the above when talking about his compositions:

“I hope they’re a hundred percent complete” (Martin Jones, interview transcription)

In this type of collaboration the composer is mostly absent in the initial stage of rehearsing. Often his/her presence can also be seen as uncomfortable or problematic. Coming back to the interview with Osbon, when asked: “How present would you ideally like to be during the rehearsal process leading up to the first performance or the first recording of the music?” , he replied:

“Not very present. I don’t generally like to be there. I feel I’m a slightly intrusive presence when I’m in-between performers and also I feel a bit of a spare part, because I already know what the music sounds like” (David Osbon, interview transcription)

Being asked the same question, Jones replied: “Ideally once and then let the performers get along with it”.

Not relying on early or continuous presence in rehearsals is also connected with the following two points characterising the traditional approach to collaboration: first, it is important to acknowledge that it shows an implicit trust toward the performers’ interpretation of the music, and secondly it emphasises the production of the score and the importance of the musical instructions it carries.

In this particular type of collaboration, a traditional, clear and detailed form of notation is used. During the interview, composers were asked how accurately they notate and whether they leave any aspect of the music (expression, articulation, phrasing etc) to the performer’s discretion. In the two cases mentioned above, the responses were as follows:

“No, I would say that I’m extremely detailed in the notation of the music itself, as for marks of expression I don’t for example give a specific tempo indication, not like crotchet equals sixty or whatever, but I do put in Adagio Maestoso or con fuoco or something like that. In terms of the notes and the dynamics and the phrasing, yes, that’s pretty detailed, not really open to interpretation.” (David Osbon, interview transcription)

“Martin: The notation is always approximate...you can’t write everything down but I do like to get rhythms correct and barring correct and stresses correct and that can sometimes lead to a notation that looks a bit tricky...to start with

Agata: So the kind of organisation of the time and...

Martin: Yes, yes

Agata: And what about articulation and dynamics?

Martin: That yes...that tends...When you’re working through the notation program and getting an instant playback, yes the playback will tell you if you haven’t done your dynamics or articulation, the balance is wrong...What I’m not very good at is saying ‘I’m only doing that for the computer playback’ and the string player would not quite play it like that or would naturally slightly separate things, which I need to put lines and dots for the computer to separate them, so probably things like that, which...I’m attending to the articulation but in practice we might say ‘That was for the computer, do it like this rather’... it’s tricky...” (Martin Jones, interview transcription)

Another common aspect of the traditional approach is the conscious presence of canonical references — in the case discussed, particularly references to other composers. In the Konvalia /Jones collaboration we can find references to: Ravel, Shostakovich, Corelli, Britten and Dvorak, with the last two comparisons offered by the composer himself. The comparisons made by the collaborators are offered in a positive context and neither of them is denied by either party. Moreover they are all connected to performance practices that are very familiar to music college graduates. Once suggested, an association is made between the newly written piece of music and the desired performance practice represented in the works of the cited composers. In other words, every music college graduate would have played a piece by at least four of these five composers, and therefore the styles and techniques associated with them are familiar and accessible. To offer a counter-example to this observation, one could mention the *Six Spiders* Kubiak/ Szafranski collaboration, where the references to other composers include: Bartok, Feldman, Ligeti, Kurtag and Berio as well as metal bands Emperor and Behemoth. It is common for a music college graduate never to have performed any of these composers works. It is necessary also to add that not all of these references were looked upon favourably by the composer himself. In particular, the composer’s own reference to Luciano Berio resulted in the need to edit the last part of the third movement in order to diminish the ‘expressive likeness’.

Type One collaboration is characterised by the highest observed appearance of category [g] creative change and very low occurrence of category [e] and [f].

6.2 Type Two - Workshop Approach

The most crucial aspect of this type of collaboration is the presence of the composer, which extends from the beginning of the rehearsal process. In the case of Type Two, the music is not completed beforehand and the process of rehearsal plays a crucial role in the composer's writing. The activity in rehearsals is often prompted by the composer's ideas and directions. Fragments of music expressing the composer's intent are often used as a catalyst in the rehearsal process. David Gorton's work with Stefan Östersjö showcases this type of collaboration well:

"Following an introductory meeting, Gorton devised a series of tuning systems, which he brought in notated form to the second day of working (10 June 2010), to be tested on the eleven string alto guitar. (...) This and a second tuning system were tested over the period of a single day, ultimately leading to a number of compositional decisions being made jointly about the first piece and, indeed, about possible future pieces" (Clarke, Doffman, Gorton, Östersjö, 2017)

The performer's expertise, artistic direction and taste play a big role in developing the initial ideas. In this type of collaboration, composers are often seeking a performer's creative input; it is accepted and desired for the performers to offer suggestions that go beyond those of an editorial and practical nature. A great example of the Workshop Approach is the Modulus/Lummi collaboration. The composer explains:

"I can't finish the piece without having a rehearsal with them first, I think I must have two at least so that I can have the finished version played to me as well and then go through any issues that there may be and changes that I still want to make, but uhm...after that I want to trust the players to have their own...their own thought into it, find their own...their own place with it, own tempo, own way of interpreting what I've said..." (Veera Lummi, interview transcription)

This type of collaboration often deals with problematic notation, when again the negotiation with performers is necessary. In the aforementioned collaboration, the composer Veera

would often ask the Quartet: “The question is how can we notate it?”. She also mentioned in the interview that if the piece in question were played by a different ensemble in the future, this ‘workshop’ stage would need to happen again as many aspects of the music created would be tailored only towards the specific ensemble’s needs and preferences.

The Workshop Approach is characterised by prevalence of creative change category [e], [c] and [f].

6.3 Type Three - Hybrid Approach

In this type of collaboration, two or more contrasting styles of composition and performance are applied. Musical intention and score would usually be part-completed before handing it over to the performer, and the composer would usually be present from an early stage of rehearsing. The hybrid approach usually consists of a traditional element and a free element. Strong composer agency in the traditional element is very common, contrasting with an exaggerated lack of that agency in moments when full control and artistic choice is given to the performer (‘free element’). A similar division is present in the notational aspects of pieces written within the Hybrid Collaboration Approach, when the detail of notation and performance instructions varies from very precise (‘traditional element’) and very free/vague (‘free element’). Kubiak/Williams collaboration on *Boojwah Blues*, which included a few improvised sections, is a good example of the Hybrid Approach. Here is what the composer, Nick Williams, had to say about the uncomfortable union of the traditional and the free element:

“(…)yeah, that can be quite tricky and particularly the case of the piece I’m writing for you cause it’s... although I do improvise and I do compose, I always get the two worlds separate, so to find the way of imagining how they would kind of co-exist in the same place, it’s sort of quite a...still a bit of a problem to me, in my head and on paper and throwing out ideas and away ideas and trying something else and thinking mmmmm....I suspect it’s more painful for me than it is for you (laughs) because I can feel I have to let go of certain preconceptions I have about, perhaps about ‘the composer’” (Nick Williams, interview transcription)

In this case ultimately the free element was barely discussed and never rehearsed with the composer present. Complete freedom was given to the performer and the composer did not express much interest in hearing the improvised sections of the piece. Only the fully scored parts representing the traditional element of the piece were rehearsed and discussed. As a result of this approach, the first time the composer heard the piece from beginning to end was during the live performance of the world premiere.

Another example was the Kubiak/Franklin collaboration on *Beloved*, a similar piece concept with improvisation woven into the structure. In this case there was less internal conflict present at the core of creating the music, as Nikki Franklin specialises in jazz composition, where hybrid structure is quite common. However, the performer's attempt to get guidance in some improvised sections was met with even more choice offered by the composer:

“Agata: Some more scratchy?

Nikki: Whatever! or you can just have more [*demonstrates*] of whatever you like. It feels like you're trying to have a sort of continuum and to me it can be a complete breakdown just like Aaaa!!! or stop playing the violin or just whatever you could wave it around and in...whatever feels

Agata: Can I do some stomping?

Nikki: You can do whatever you like, (...)" (Kubiak/Franklin collaboration, rehearsal transcription)

An extreme example of this kind of collaboration is Kubiak/Paton as it did not involve even a single rehearsal. No feedback was given by the composer and the only form of collaborative communication was a video recording of a practice session made by the performer. This is an unusual example and purely a result of many years of previous artistic collaboration. The composer simply trusted in the performer's interpretation and strongly believed that the instructions and score provided would not be misunderstood.

The Hybrid Approach is often represented by the frequent presence of creative change categories [c] and d and very little or no presence of categories [b], [f] and [g].

6.4 Type Four - New Instrument Approach

The New Instrument approach is not a very common type of musical collaboration, but despite its rare occurrence, it has a potential to make major contributions to the entire domain of contemporary classical music. Historically the development of new instruments together with the improvement and non standard use of the already existing instruments have been a powerful inspiration for many composers. For example, the evolution of brass instruments was undoubtedly one of the main factors behind the changing sounds of orchestral music between Baroque and late Romanticism. The development of a grand piano and its influence on keyboard music is an example we are also familiar. One should also mention saxophone and ondes martenot, among others. Looking at more current examples, Neil Heyde's collaboration with Brian Ferneyhough falls under same category. The role of STEIM (Amsterdam based centre for research and development of new instruments) is not to be missed when discussing current development in the New Instrument Approach. In this type of collaboration it is necessary for the composer to be present from the very first rehearsal. The music often uses a combination of traditional and innovative notation. Despite the score being mostly completed before the first rehearsal, it is prone to anything between minor and severe modifications. The key element of the collaborative practice is the discovery of the 'new instrument', with all its opportunities and the boundaries it has to respect. As mentioned by Christopher Redgate:

"Any musical instrument carries with it a well-defined body of knowledge that includes its usable range, available techniques, performance practices, distinctive sound and areas that are technically problematic. Such knowledge informs composers and provides the boundaries of what is and is not good compositional practice." (Christopher Redgate, 2017)

A lack of historical reference can cause the first draft of a piece to represent either a 'too safe' or 'too risky' approach, therefore the prevalence of creative change categories [b], [c], [d] and [e] is most common. Establishing possible new solutions on the new instrument

stimulates inventiveness through creative problem solving. Christopher Redgate in his 'Composition changing instruments changing composition' writes about working on a new uniquely designed oboe:

"Demonstration and discussion often reveal whether new sounds can be obtained, and the composers may then include these in their compositions. (...) A further challenge is created when a composer appropriates sounds that he or she has heard in a performance, or seen in a score, and then uses them in another context. In order to develop good fingerings, and to test out their feasibility it is essential to have as wide a range of such contexts as possible, and the process of learning works with such demanding features involves the performer with problem-solving the execution of extreme passages" (Christopher Redgate, 2017)

In the *Six Spiders* Kubiak/Szafranski collaboration, the 'new instrument' is the performance of flute and violin by a single player and the composer was raising questions related to playability from the beginning of the first rehearsal:

"Bartek: I did my best to check that they were playable, but to some extent it was just ...the material

Agata: It's just the couple of them that are a big stretch, but apart from that...it's ok

Bartek: Right...that's...I know that... I suppose a lot of it will be the question of checking how comfortable are all the bits to play because you have to play and sing and so the point of it is not to have...not to leave anything in there that...that could distract you from just focusing on on on... well ...doing two things at once..." (Kubiak/Szafranski collaboration, Rehearsal no.1 transcription)

At the end of the same rehearsal a conversation, tackling difficulties behind writing for and performing on a new instrument, took place:

"Bartek: Ok, yes..thanks, I will make your life even more difficult then

Agata: Let's be honest...I'm already singing and playing, how much more difficult can it get?

Bartek: That's the problem...you're looking to fill a gap in the repertoire, but of course composers are crazy, so...so rather than just filling a gap you're just suddenly gonna get very challenging way of filling the gap in the repertoire rather than just having something...something in there, so...

Agata: yeah, but I think that's what makes it real, doesn't it? Because normally when you write something you wouldn't think about being limited by the performer...that wouldn't be your first thought... If it's physically playable...if it's physically something that you would do, you would want to try it, at least and see then maybe in the process if we see something is too complicated and it doesn't work after I practised it for few weeks or something...

Bartek: You just don't do it yeah...

Agata: ...but I think at that stage when I'm just starting to practice it, we could put more stuff in and just see if I can do it, cause otherwise...I don't like the idea of giving up before you try, so...

Bartek: yeah...

Agata: it's nice to try things and just see if you can make it happen...

Bartek: And I think it's the whole question of creating new repertoire now, in the 21st century and not trying to be...

Agata: We haven't got anything to base it on" (Kubiak/Szafranski collaboration, Rehearsal no.1 transcription)

6.5 Type Five - Experimental Approach

In this type of collaboration a form of composer's feedback and presence is required from the initial stages of rehearsing. Alina Hiltunen, the first violinist of the Konvalia Quartet, mentions, speaking from past experience, how important the composer's feedback was in the initial stage of working on a graphical score based composition:

"I really struggled in the beginning to get started, but then when I started working on it, when I got his approval, cause I was worried that I'm doing something totally wrong and not what he wants...so what I did was I recorded one of them cause it was like four lines... so I recorded the line and I sent it to him and said 'please just tell me is what I'm doing totally wrong or is this sounding anything that's you're thinking of' and then he was like 'yeah, yeah, it's really great, it's great, keep going' so yeah, then I did that..." (Alina Hiltunen, interview transcription)

This approach is characterised by the prevalence of creative change categories [c] and [d].

It is also important to mention that the conceptual framework of the piece is completed before the first rehearsal. The first meeting or interaction with the performer often doesn't involve any music making. This was the case in the given by Alina example as well as the Kubiak/Zagorski-Thomas collaboration on *Shutting the unstable DAW*. Experimental collaboration is very often represented by the use of unusual notation (graphic scores etc), like in the example above. In some cases (like in the Kubiak/Zagorski-Thomas collaboration) no score at all is present and the interaction is based on a series of verbal instructions given by the composer in the initial meeting and throughout the rehearsal process. Alina explains the score and verbal instructions she was given:

“But basically he gave me free hand to do whatever I wanted to do with these scores...I mean there were some notes hahaha, different coloured, red, green, blue (...) basically because he said he likes harmonics and stuff and so I put these harmonics and then I was thinking can I finish the piece with the pizzicato or something? So I had to, because I had...In the beginning I was totally struggling, cause I was feeling, you know...but then I had to open up my mind and think what can I do with it that doesn't sound like I'm just playing all the notes just as he's written” (Alina Hiltunen, interview transcription)

In the fragment below Simon Zagorski-Thomas explains the sound world and conceptual framework of the piece in the initial meeting with the performer:

“Simon: Is, that I want you to use quite a lot of percussive noise type things and non scalar slides, so uhh...

Agata: So like glisses?

Simon: Yeah... I mean in some ways I'm sort of thinking of DJ scratching as a kind of background idea...if you...yeah...that's really it. The kind of sliding up a fourth or something and then playing some percussive patterns and really not fixing on any...

Agata: Pitch

Simon: Yeah, not fixing on any stable pitches, so that's... it's the...yeah, that's it really...that's it's for moving, so that everything about it is unstable as the sort of point - that there is the stability coming from the pulse, there is no stability as far as pitch is concerned and there is no stability as far as time is concerned, but it somehow feels stable

Agata: I can improvise twelve tone music haha

Simon: Yeah, yeah, really! But without the...without stopping on any notes basically...It's a...uhm...It doesn't in any way have to be virtuosic or kind of even very busy, because what you want to think about...we need to do a couple of run throughs with it, basically what I'm thinking about is that you need the materials that I take from you to have holes in them...” (Kubiak/Zagorski-Thomas collaboration, Rehearsal no.1 transcription)

Experimental Approach collaborations lack traditional references and often seek references beyond that of the domain of music or instrumental performance. In the Kubiak/Zagorski-Thomas collaboration it was DJ scratches: “I mean in some ways I'm sort of thinking of DJ scratching as a kind of background idea” (Simon Zagorski-Thomas, Rehearsal no1 transcription) and in Alina Hiltunen recalled example, it was the panoramic picture of London at night: “Basically it was a piece taken from a landscape of London at night and there were all these cranes, you know, with the red lights on the cranes and then he had put them on the...so yeah, it was basically London at night...” (Alina Hiltunen, interview transcription)

6.6 Language Strategies in Collaborative Communication

In his paper 'Speaking of Sound: Language and the Professionalisation of Sound-Recording Engineers' Thomas Porcello points at five distinct strategies used between two professionals - an experienced producer and a sound-recording technology first-year student. The strategies are as follows: Singing/vocables, Lexical onomatopoeias, 'Pure' metaphor, Association, and Evaluation (Porcello, 2004). This set of strategies, when expanded by Gesticulation/mimicking, helps to define the communication observed within all five approaches to collaboration mentioned above.

The first strategy - singing/vocables, is described by Porcello (2004) as the use of 'elaborate and phonological work in an attempt to mimic directly with his voice the timbral and resonance characteristics of the musical sounds he is discussing.' An example of such communication strategy can be found in Kubiak/Franklin collaboration in the composer's instruction:

"Yeah, uhm...What about some...Well, I said you can do whatever you like so this is like a suggestion, but you're using a lot of like open like 'aaaa' [*demonstrates*] which is cool, but what about having slightly more texture within the vocal, like even...I can't...can you give me a B flat? [*demonstrates*] Even like...I don't know whether you do that kind of glottally fried stuff (...) And it's breathy as well [*demonstrates*] even if there is not a specific note in there" (Nikki Franklin, Rehearsal transcription)

The second of Porcello's strategies is lexical onomatopoeia 'or words that bear at least a partial acoustic resemblance to the sound they describe, but which are simultaneously metaphors that more abstractly describe the sounds.' Examples of such vocabulary can be found in Konvalia/Szafranski collaboration - 'hiss' (Rehearsal no.2 transcription), Kubiak/Williams collaboration - 'scratch', 'scrunch' (Rehearsal no.2 transcription), Kubiak/Franklin collaboration - 'wailing', 'rattling', 'scratchy' and many more.

The third category proposed by Thomas Porcello is 'pure' metaphor, which the author describes as words that 'are used to describe timbral characteristics, but do not bear any

acoustic similarity to the sound in question (which distinguishes them from lexical onomatopoeic words).’ (Porcello, 2004) In this case, the metaphor can be represented by a single word, like ‘harsh’ in Konvalia/Jones collaboration (rehearsal no3 transcription), a pair of words like ‘gradual blur’ and ‘very heavy’ in Modulus/Lummi collaboration or ‘more meaningful’ in Konvalia/Jones collaboration. It can also be represented by a metaphorically descriptive sentence, like in the interaction below:

“Martin: Can it be a little bit more tentative, a bit more...it’s a bit kind of ‘here I am!’, can you be a bit more ‘am I right?’ sort of

Alina: yeah!

Agata: haha

Marietta: mysterious

Martin: You will be right...do you know what I mean

Alina, Agata, Marietta: hahaha

Alina: yeah yeah yeah...So maybe not as aggressive forte then

Martin: No...We’re all kind of finding our feet at this point

Alina: Ok, I’ll put an ‘m’ in front of the ‘f’ haha

Martin: haha” (Konvalia/Jones collaboration, Rehearsal no.3 transcription)

In the example above we can see how the descriptive metaphor used by the composer is ‘translated’ into a practical musical notation by Alina. In this case the metaphor was used to further clarify composer’s intention which corresponds to creative change category [d], which is the most prevalent in the Konvalia/Jones collaboration.

The fourth of the strategies mentioned by Porcello (2004) is association. He defined it as involving ‘citing other musicians, recordings, sounds, time periods and so forth, in a search for a common frame of reference from which to describe the timbres in question, and, implicitly, where this band will fit into the larger world of musical styles and commodities.’ (Porcello, 2004)

We have spent some time analysing the associations with other composers (Shostakovich, Ravel, Corelli, Britten and Dvorak in Konvalia/Jones collaboration; Bartok, Feldman, Ligeti, Kurtag and Berio in Kubiak/Szafranski collaboration), bands (Behemoth and Emperor in Kubiak/Szafranski collaboration) and other sounds (‘DJ scratching’ in Kubiak/Zagorski-

Thomas collaboration). This form of communication is very common within different types of collaboration.

The last strategy mentioned in the 'Speaking of sound...' paper is evaluation. The author claims that 'it is used to establish a mutual sense of solidarity between the two interlocutors, to mark a territory of shared musical aesthetics.' (Porcello, 2004) The fragment of casual conversation at the beginning of the rehearsal of Kubiak/Bush collaboration illustrates this well:

“Tom: But his scores were really...like...ambiguous and I think his...I think he said: 'I didn't put any dynamics in cause I want you to feel it' well...ok, but...so we're rehearsing it and you're leading rehearsal, how would you like us to do it? 'I don't know, just feel it' how can you...

Agata: Then everyone will feel it differently

Tom: What's the point haha

Agata: haha” (Kubiak/Bush collaboration, Rehearsal transcription)

Gesticulation/mimicking was added to complete Porcello's strategies. Body language can play a crucial role in collaborative communication. Many examples of such behaviour were found in various collaborations investigated in this research.

[See video: Bartek gesticulating]

[See video: Nick gesticulating]

[See video: Nikki gesticulating]

[See video: Veera gesticulating]

7. Creativity - a problematic definition.

An issue of having to define 'creativity' became apparent at a very early stage of this project. I have consciously avoided using an established definition from the start, as it became clear to me that doing so could reduce the richness and subjectivity of my participants' responses. One of my particular interests was trying to establish a 'working definition' of creativity; one based solely on gathered data. The Oxford Dictionary defines creativity as: 'The use of imagination or original ideas to create something; inventiveness' ([oxforddictionaries.com](https://www.oxforddictionaries.com)). This, in comparison with some of my participant's responses, seems rather flat, lacking in some of the slippery, problematic and bordering 'magical' qualities that are attributed to the phenomenon of creativity. Another definition that appeared important but also incomplete is that of Csikszentmihalyi, who said:

"Creativity is any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one" (Csikszentmihalyi, 1996)

This one carries similar problems and indeed creates another; If we take

Csikszentmihalyi's definition as our preferred one, we will immediately dismiss all the 'everyday little-C creativity', that usually does not make a major impact on the domain itself. This has been discussed by Beghetto and Kaufman (2009), who took the idea even further and introduced a four-way classification of: mini-c, little-c, Pro-c and Big-C. This in itself makes the process of categorising very thorough but also means that defining the phenomenon becomes substantially more difficult.

When thinking about the definition of creativity, we can analyse it from the point of view of either the process itself or of the structures which it follows. The process has been

thoroughly looked into by Christopher Small in 'Musicking' (Small 1998), when the audience, venue staff, passers by etc. are included in the process. Another example of heavy focus on the same matter can be associated with Bruno Latour's Actor-Network Theory, in which he claims that the social exists only in as much as it is performed (Latour 2007). Csikszentmihalyi's Systems model (Csikszentmihalyi 1996) on the other hand, focuses mainly on the structures surrounding and enabling the phenomenon of creativity. Within the systems model, one could see the domain as either an internal or external model of understanding i.e. either the individual's internal understanding of knowledge within the domain or some hypothetical external representation of knowledge as it exists in the world. The domain is defined as a set of symbolic rules and procedures, present within a wider cultural context (Csikszentmihalyi, 1996); examples of domains are mathematics and contemporary classical music as well as just science and music as a whole. This can be taken even further. If we want to see the system's model in a very internal context, we could claim the specific language and style of a single composer or even a single piece by that composer is the domain. In that internal interpretation of the system's model, every time the smallest suggestion (accepted by both sides of the collaboration) alters the domain (piece of music), creativity happens. If, however, for the sake of an experiment, we agree on a much more external interpretation of the Csikszentmihalyi's model and treat the entirety of 'music' as our domain, then we would have to conclude that throughout the whole documented history of 'music' probably as few as 8-10 creative moments happened. Both of those perspective cannot be right, so for the sake of this research we will adopt an internal interpretation of the domain. Discussing the latter, one should be cautious not to take too liberal point of view either. The domain of a single piece of music could easily become meaningless if not put against the 'bigger domain' of the entire historical practices in writing and performing music. This context is needed to understand and distinguish creativity from randomness. For the sake of clarity I will from now on refer

to the internal domain perspective as the 'small domain' and to the broader external one as the 'big domain'.

It is fascinating that something with which we musicians are so familiar can be so difficult to explain. One of the questions in the survey conducted among one hundred and eighteen professional string players was 'Do you think creativity is important in classical music performance?'. The response very clearly favoured yes (110 participants). Only seven participants had 'no strong feelings' and only one person responded 'no'. The following question was 'Do you consider yourself a creative performer?' and the response was rather surprising. On this occasion only seventy eight participants responded 'yes'; twenty three participants had 'no strong feelings' and seventeen responded 'no'. Somehow twenty six percent of the musicians who expressed that creativity is important in classical music performance do not see themselves as a creative performer. This suggests quite a severe level of self criticism, confusion or conflict of interest. This is not the only example of paradoxical responses among my survey participants. We shall come back to this issue later.

When analysing semi-structured interview responses, I noticed a definite tendency, among my participants, to recognise and define the phenomenon of creativity through very personal, subjective experiences:

"And you imagine yourself doing something in your own world and it doesn't matter what everybody else...everybody else's world is different, everybody else's dreams are different, but you focus on one thing and 'Oh! That might be cool! That would be great! Let's try that!' I guess it's like a painter imagining a painting" (Craig Stratton, violinist in Modulus Quartet, Interview no.1)

"Creative in music? well...uhm...for example when I learn a new piece, then a chance to somehow express myself. Obviously sometimes you just listen and watch videos to get ideas, especially if it's not a very well known piece, but you always put yourself in the piece. That gives you the opportunity to do something a little bit more differently..." (Andrea Derdak, cellist in Konvalia Quartet, Interview)

"(...)obviously my own personality is coming out as well and creativity I think now for me is finding out myself" (Marietta Szaloki, violist in Konvalia Quartet, Interview)

The theme of self expression was very strongly represented. Below are accounts of two very experienced performers and educators, Rivka Golani and Timothy Schwarz:

“This is extremely interesting, because the...I believe, I believe very much that when you have very strong personality, any piece that you take, you can be absolutely and you have to be truthful to the composer with all the respect and still your character, your sound will be, will shine through.” (Rivka Golani, violist, Interview)

“For me the most important thing is that you believe in what you’re saying, that’s really important. And how, once that’s established, how can you make what you are saying uniquely you...” (Timothy Schwarz, violinist, Interview no.1)

Ninety eight out of one hundred and eighteen survey participants chose ‘expression’ as one of the top four words best describing creativity. The other choices were (in the order of the most popular): individuality (68 participants), experiment (56 participants), collaboration (49 participants), freedom of choice (32 participants), innovation (31 participants), problem solving (26 participants), variation (26 participants), invention (24 participants), breaking the rules (10 participants), none of the above (1 participant). It is clear that the survey participants did not find the word ‘invention’ a very accurate description of ‘creativity’. Words like expression, individuality, experiment and collaboration scored much higher.

Going back to semi-structured interviews, it was evident that none of the participants felt able to summarise the phenomenon of creativity in one sentence. They all (performers as well as composers) had trouble clarifying what it meant for them to be creative. Below we can see an example of a composer and a performer having trouble with summarising their definition:

“That’s a really good question...uhm...The immediate answer is bringing something to the world that didn’t exist before, but of course nothing is brought out of nothing...maybe it’s more to do with...Oh I don’t know...we’re all stardust, we are all atoms, sort of born in a nuclear fusion or something...It’s just kind of imaginatively recombining these elements, because that’s what people do in whatever form, building, making something, writing, whatever. I can’t be any more precise really haha” (Nick Williams, composer, Interview)

“...to make something new, different and then alive, but the structure actually has to be there. I think otherwise... The structure is a very different...has very different definition

depending on things, so even in the aleatoric music there is some structure that's involved, uhhh..." (Lawrence Stomberg, cellist, Interview no.2)

One of the participants refused to call the phenomenon in question 'creativity' despite defining it very precisely anyway. He also felt more comfortable with linking the provided definition to the word 'inventive', which was the exact word that did not prove very popular with survey participants.

"I wanna say it's about inventiveness, so that's my preferred word, because, I mean, we are making new things and I love the fact that the French describe their premier of something, we use a French word, but they say *création* and I think for new music there is this sense that the thing doesn't exist until it's done, so in that sense it's being made, but most of what we do as performers as you're looking at materials, you've got these things in front of you, you've got a set of variables, and you're asking yourself: How do I take all the possible ways of combining these variables, which exists in enormous numbers? One of my doctoral students has taken the first four notes of a little cello piece and of course there are around 160000 possible ways of playing that on the cello! Now most of those are not going to be used, for any reason whatsoever because they're stupid, but there are lots of ways of doing things and I like thinking that what we're doing all the time is we're looking to find most inventive ways of doing things; the most interesting ways of doing things. So yeah... interesting and inventive I prefer to creativity... It might just be nothing to do with the word creativity, it might just be to do with the fact that there is a kind of scholarly infrastructure around creativity now and therefore I just want to go away and hide from that and have another word that I feel happy about." (Neil Heyde, cellist, Interview)

Some participants sought refuge in humour:

"For my creativity...blood, sweat and coffee haha" (Thomas Bush, composer, Interview)

Other participants felt that providing an anti-definition might make their point stand out more:

"It's a process and an ability to externalise primarily I think emotional and intellectual cravings, visions, something to that effect, so...uhm...so the ability to somehow shape an emotion or an image or an idea into some medium that you chose to work in and I think there's a temptation to understand the word creativity as the ability to do that easily and quickly, so sometimes we say that someone is creative when they are able to produce a lot of work and it's perhaps highly varied and surprising, but I think it's much more about that process of externalising being sort of a real need that you pretty much have to do it. That's the only way that you'll be able to express that thing or an idea, if you do it that way, so..." (Bartosz Szafranski, composer, Interview)

And some responses had a much more practical tone:

"It can have a lot of different meanings but I suppose for me being creative in your life just means making things." (Shirley Smart, cellist, Interview)

“I suppose it’s sort of doing your own thing without actually copying or pinching stuff...” (Martin Jones, composer, Interview)

“...just putting things together that haven’t been put together before in my head.” (Simon Zagorski-Thomas, composer, Interview)

It is important to mention that the use of ‘potential creativity-description vocabulary’ in the survey mentioned earlier was not incidental; the survey was created after all semi-structured interviews were conducted and transcribed. Themes emerging from these interviews were later used to create the vocabulary base used in Question 16 of the survey. There were some coincidental thematic tendencies linking certain interviewees, mostly connected with feelings of one’s personality and individuality being expressed. In the words of cellist and composer Martin Jones ‘You have to put something of yourself into it’. Apart from these there was very little similarity among all twenty-two semi structured interview participants, with the clear exception of members of the Modulus String Quartet and violist Raisa Yordanova-Zapryanova. Three out of four members of the Modulus quartet and Konvalia Quartet’s violist gave an almost identical definition of creativity.

“I think being creative means having freedom...” (Jonathan Truscott, violinist, Modulus Quartet, Interview no.1)

“Oh...that’s probably being free...I’m sure it’s being free” (Mircea Belei, violist, Modulus Quartet, Interview no.1)

“I suppose, freedom to experiment...” (Nick Allen, cellist, Modulus Quartet, Interview no.1)

“To be free, to be free...mentally free, to not feel boxed in certain patterns of or habits of behaviour or thinking” (Raisa Yordanova-Zapryanova, violist, Konvalia Quartet, Interview)

Such single-mindedness in the Modulus Quartet responses was to say the least, surprising. It is worth mentioning that the interviewees could not be influenced by each other’s responses as the interviews were done individually, in private, and the participants were not familiar with the questions beforehand so couldn’t possibly consult each other. This finding in correlation with the rehearsal analysis (Modulus chapter) suggest that such conceptual agreement is one of the main reasons for the group’s successes in the

challenging contemporary classical music scene. It was also surprising, having found four out of twenty-two responses aligning with 'freedom', that this did not correspond in any way to the findings of the survey where the phrase 'freedom of choice' scored less than a third of votes in comparison with the high scoring 'expression'.

Inspired by the great variety and struggle behind these semi-structured interviews' definitions, I decided to revisit some of the same participants and ask them an identical question later in the year. The main difference here was the circumstances under which the second definition was given by the participants. The first definition was solicited during Interview no1, which happened immediately after the rehearsal for an upcoming premier of a piece. The second definition came immediately after the performance of the aforementioned piece. Due to the nature of these specific requirements I chose to include the cellist Lawrence Stomberg and the members of the Modulus String Quartet (Jonathan, Craig, Mircea and Nick) in this follow-up experiment. The interesting outcome here was that Mircea Belei, the viola player of the Modulus String Quartet was the only person who gave a similar definition on both occasions. The other individuals had quite a different take on the phenomenon in each different situation. Lawrence's initial definition was:

"yeah... I think... It feels a little bit like your horizons opening up, instead of being in a narrow focus or a narrow mind set. Suddenly you see much more of a full picture of the horizon and the possibilities of the horizon. It's both sort of a visual image but also an aural one. I always feel like there is two when I'm working on a piece. You start off with just basic note learning and that's a little bit of a narrow focus, but then as the creativity thing kicks in it's as if you're hearing more and more about it and there is room for you to hear more" (Lawrence Stomberg, cellist, Interview no.1)

The second definition differed quite a lot conceptually:

"Well... You know, I think it's... I think of creativity in a way of working within structure..." (Lawrence Stomberg, cellist, Interview no.2)

It is interesting to reflect on the first definition given by Lawrence, as it seems to be the exact opposite of the creativity definition provided by composer Nikki Franklin:

“...so creativity for me is closing things down to a point when the creative flow just pushes it's way out. (...) So many restrictions that the piece for me can almost only exist in one way.” (Nikki Franklin, composer, Interview)

As mentioned before, members of the Modulus quartet provided a completely different definition of creativity when in a concert situation and yet somehow they still managed to ‘agree’ with each other without any prior consultation or tempering with the interview process. Below is the set of their second definitions:

“The same! La liberté! Freedom...yeah to be free” (Mircea Belei, violist, Modulus Quartet, Interview no.2)

“I think creativity is being in the moment and not thinking of being creative. Just there, nothing's planned” (Jonathan Truscott, violinist, Modulus Quartet, Interview no.2)

“I suppose being in the moment and playing...all the hard work is out and enjoying it and being in the moment” (Nick Allen, cellist, Modulus Quartet, Interview no.2)

“it's a kind of almost like a cathartic moment, you feel that you've exercised all that hard work you know?” (Craig Stratton, violinist, Modulus Quartet, Interview no.2)

Apart from the already mentioned thematic material that built from these definitions, there was another common motif that many participants alluded to. This is something quite difficult to explain with clarity and without metaphor and it has to do with ‘having something to push against’. In some cases its structure, a deadline, a technical difficulty or any other limitation or restriction either practical or metaphorical in nature. Below are several examples of this theme emerging in participants' definitions:

“...people have that idea of putting these limitations and seeing how people respond to it and for a lot of people that's creativity there” (Simon Paton, composer, Interview)

“I think of creativity in a way of working within structure...to make something new, different and then alive, but the structure actually has to be there.” (Lawrence Stomberg, cellist, Interview no.2)

“So many restrictions that the piece for me can almost only exist in one way” (Nikki Franklin, composer, Interview)

“I think being creative means having freedom...I think that's why I...That's why playing chamber music is so attractive because we have within the confines and restrictions of

everything we have a huge freedom and can respond to everybody's freedom and accommodate that" (Jonathan Truscott, violinist in Modulus String Quartet, Interview no.1)

"I've been most creative when I've been given a deadline and just knuckle down to do it" (Thomas Bush, composer, Interview)

"...you've got all these things that you're facing, I don't feel of them in any way as bad things, I'm aware that I have to measure up with them and respond to them (hand gesture). I prefer something like inventiveness or something... other than creativity" (Neil Heyde, cellist, Interview)

8. Data Analysis

8.1 The Kubiak/Szafranski collaboration

Six Spiders is a piece for electric violin, voice, electric guitar and electronic drone by Bartosz Szafranski. It was written for Agata Kubiak. The piece engages the soloist in simultaneous vocal and instrumental expression; the electric guitar and drone parts serve as a background accompaniment. The piece was commissioned by the performer in early 2016 and rehearsals commenced in October the same year. Both the performer and the composer were keen to explore particular issues behind composition and collaboration in this individually tailored piece of music.

Six Spiders and the process of working on it became a fertile ground for their research into composition and new music performance. The Kubiak/Szafranski collaboration represents the New Instrument Collaboration Type. Rehearsals took place at the University of West London between 4th October 2016 and 6th of September 2017. The piece was presented in the form of a lecture recital at the RMA Conference in Liverpool on the 8th of September 2017 and was officially premiered and recorded at Saint Mary's Church in Ealing on the 7th of December the same year. Every rehearsal was documented and will be referred to numerically as follows:

Rehearsal no.1 (4/10/16)

Rehearsal no.2 (1/11/16)

Rehearsal no.3 (22/08/17)

Rehearsal no.4 (29/08/17)

Rehearsal no.5 (6/09/17)

The documentation process consisted of a video and audio recording and a transcription of the verbal interaction. The analysis of the data was conducted using NVivo software.

The reason behind such meticulous data gathering and analysis was simply to observe

the entirety of the collaborative creative process between the composer - Bartek Szafranski, and the performer - Agata Kubiak. The intention of this research is to observe and analyse the circumstances under which the creative decisions are made in such collaboration. It is also crucial to try to identify and analyse which aspects of the working environment and social behaviour (such as communication) might have most influence on the creative process.

It is known that engaging in new music performance creates a unique opportunity for direct dialogue between the composer and performer and yet

“...very little attention has been paid to the performer’s potentially significant mediation between composer and the piece” (Fitch and Heyde, 2007).

Having access to data from the entire process of collaboration on *Six Spiders* gives us the opportunity to gain insights into exactly how significant the role of the performer is under these circumstances.

As in most cases, the composer is not a specialist performer on either the violin or the voice. This, in combination with a complete lack of references to any ‘violin and voice’ works, called for a different attitude towards the rehearsal process. The approach taken was more of a workshop/rehearsal in style and bore similarities to the one mentioned by Fitch and Heyde in their paper “‘Recercar’ - The Collaborative Process as Invention” (2007). One should note that it proved very convenient in terms of documenting the creative process. No significant communication regarding the piece or the collaboration as such, other than scheduling of rehearsals, casual chat etc, took place over email, phone and messenger chat. The language of rehearsals was mainly English for no.1 and no.2 and mainly Polish for no.3, no.4 and no.5. We will look into the details of the language shift further on.

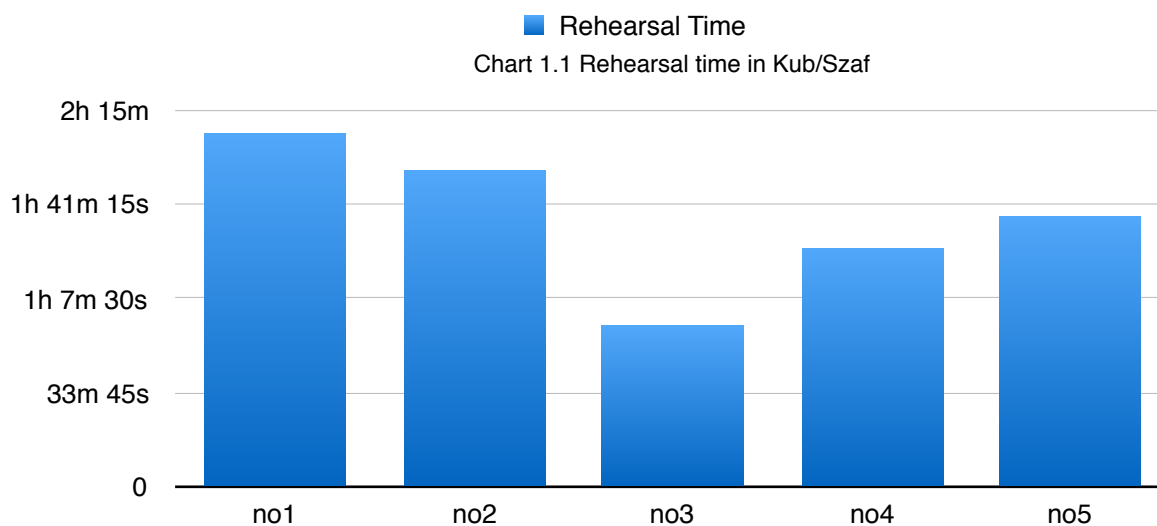
It is necessary to examine the nature of the relationship of the composer and performer briefly in order to become more familiar with the changing style of communication and collaboration between them. Bartosz and Agata were university colleagues and fellow

research students, sharing a principal supervisor. They are both of Polish origin but have resided in UK for at least the past ten years. The relationship between the two individuals was always friendly but not reaching beyond matters of work and study. The language of communication before the *Six Spiders* project was mainly English. It is fair to assume that they both had confidence and trust in each other's abilities as composer and performer. They also shared an interest in Practice as Research, new music, the use of technology and sonic experimentation. In the context of social psychology, Cohen et al. (1960) found that there were significant differences between the creative performance of groups which consisted of likeminded individuals "...which has determined group cohesiveness as a major determinant of group performance" (Basadur, 1994).

The research conducted on the collaboration of *Six Spiders* varies greatly in scale compared with the aforementioned social psychology study into group creativity, but considering the lack of such studies in the field of contemporary music creative collaborations, it gives a valuable insight into the little-studied details of the process. As mentioned by Fitch and Heyde (2007) "the collaborative process does raise important questions about the ways in which we conceive authorship of music". As far as the author is concerned, the domain of music is unusual in creative disciplines in that the split between the creator and performer of the creation is not only possible but common. This does not relate to composer-performers and singer- songwriters, but the creative split is especially prevalent with regards to classical music. One could argue that the domain of electronic music composition and performance could be an exception when the DAW becomes the performer, following the composer's instructions to deliver the piece of music written for it. It is curious how quickly we are inclined to dismiss the discussion of authorship in music, simply for fear of remoulding the 'author concept', so firmly rooted in our Western culture of art music (Fitch and Heyde, 2007). This examination attempts to shine some light onto the process of creative collaboration and tries to determine how

much influence the performer has on the final shape of the piece and why and how the 'changes' happen

Rehearsals for *Six Spiders* varied greatly in length, the longest being no.1 - 127 minutes and the shortest being no.3 - 58 minutes.



Apart from rehearsal no.2 there was no time constraint and the finish time was not predetermined. The rehearsal ended when both collaborators felt that the task they set themselves for the day was completed as productively as possible. The first interesting finding appears when we look at the time spent on actually playing the piece, rather than discussing musical and technological detail.

Despite such big differences between the rehearsal lengths, the time spent playing music remained almost unchanged (it varied between 19min-24min). This might be explained by the feeling of over saturation with the music. This was mentioned by both the performer in connection to having to invent a new practice routine to suit the piece and the composer experiencing similar difficulty when working on the piece in the earlier stages.

“Agata: From my point of view this is a completely different case...I had to approach it completely different to any other piece piece that I’ve ever learned.

Bartek: Because you practically constantly have two brain in use, right?

Agata: mhm...yep! And when such intense focus takes over, even when I’m just practicing at home, I can’t play for longer than half hour or forty minutes at once, as everything starts to muddle up for me...I’m starting to read the wrong line on the wrong instrument and so on haha

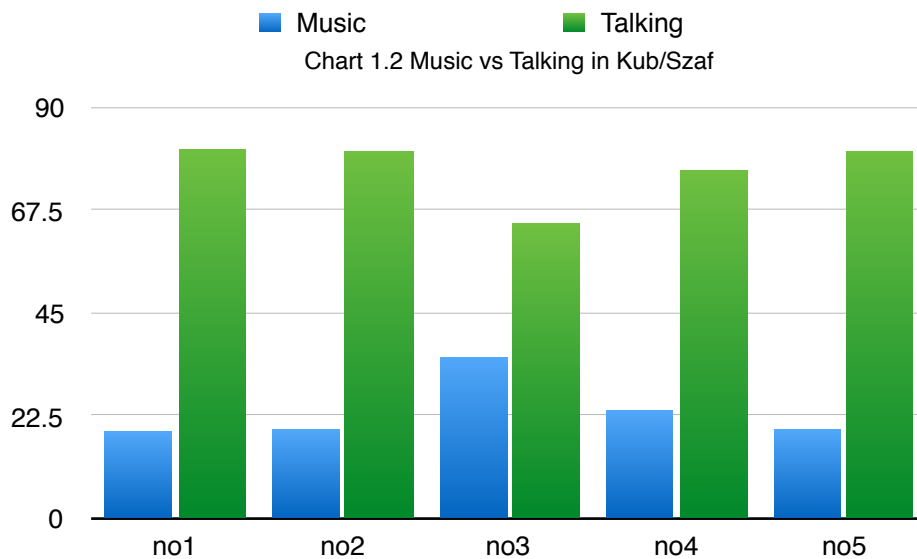
Bartek: Oh! This is very interesting as I have to admit I felt really similar when I was composing it, you know?” (Kubiak/Szafranski collaboration, Rehearsal no.5 transcription, translated by Agata Kubiak)

This phenomenon could be blamed on the particular novelty of the material. The piece was written for the new instrument that is ‘violin-voice’. When facing the questions associated with defining what is possible within a new performance situation, narrowing down what the problems might be seems crucial.

“...problem construction is a particularly important influence on creative problem solving in ill-defined domains, where the pertinent goals, pertinent parameters, requisite information, and available solution strategies are unknown or poorly articulated” (Mumford et al, 1994)

This also brings to mind the creative problem solving theory by Wallas (1926), which laid the foundations for the later discoveries of Gordon (1973), Rubenzer (1979) and Moriarty and Vadenbert (1984) to name a few. Wallas’ proposed model of creative thought involved four different stages, (preparation, incubation, illumination and verification) with the ‘stage 2 - incubation’ being the main innovation to the previous theory formulated by Dewey (1910). The need for the incubation of musical ideas could be the reason for such disassociation between the rehearsal time and music playing time.

The unknown nature of ‘violin-voice’ performance was also one of the reasons for the workshop character of rehearsals. The need for monitored experimentation was the driving force behind many creative changes. With as little as just over 20min spent on actually playing the music one’s attention is diverted into analysing which aspects of verbal communication are crucial in the collaborative creative project. Chart 1.2 represents a breakdown of time division between speaking and playing during rehearsals. Data is presented in percentages of time, 100% being the entire rehearsal.



Trying to determine the type of conversation that filled up most of the rehearsal times the author categorised speech into:

1. About the piece (matters relating to composer and performer discussing the music of *Six Spiders*, its challenges, notation and composer and performer intentions)
2. About the set up (relating to more practical matters, also connected to *Six Spiders*, like technology used, practical set up, equipment used, conference performance presentation etc.)
3. Unrelated/Casual (this refers to chats not connected to the music of *Six Spiders*, often anecdotal, casual and trivial matters suggesting familiarity between the two individuals).

Charts 1.3 - 1.7 represent a breakdown of every rehearsal's conversation types; data is presented using percentages, 100 % being the entire word content of a given rehearsal.

Chart 1.3 Conversation type in
Kub/Szaf - rehearsal no.1

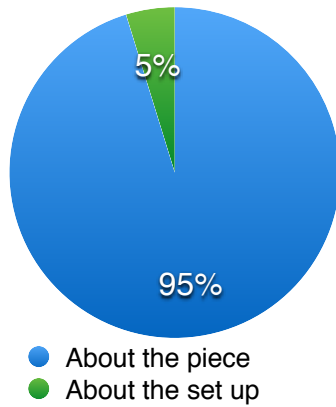


Chart 1.4 Conversation type in
Kub/Szaf - rehearsal no.2

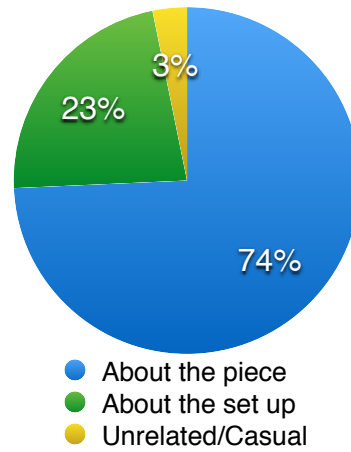


Chart 1.5 Conversation type in
Kub/Szaf - rehearsal no.3

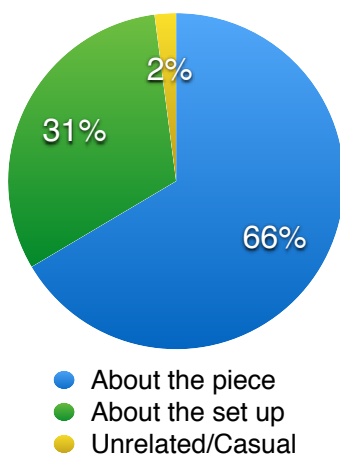


Chart 1.6 Conversation type in
Kub/Szaf - rehearsal no.4

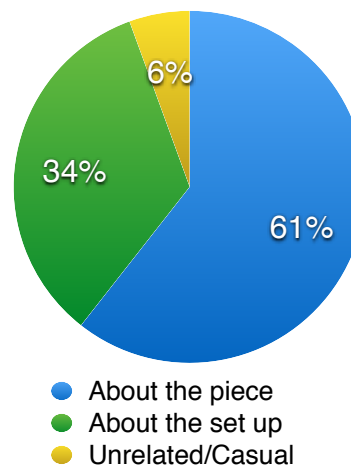
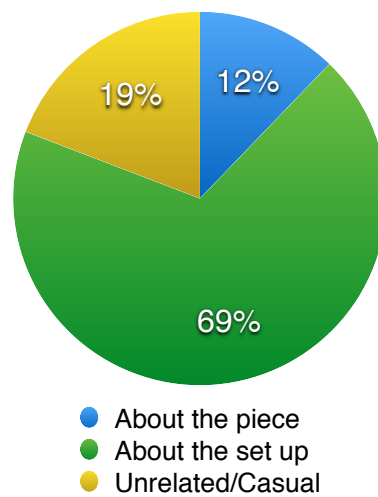


Chart 1.7 Conversation type in
Kub/Szaf - rehearsal no.5



One can note from the above graphs that as rehearsals progressed, conversation about the piece itself gradually diminished from 95% to 12%, conversation about the set up increased gradually from 5% to 69% and unrelated/casual chat increased from 0% to 19%. It is clear that conversations about the piece itself are most needed in the initial stages of the rehearsal process. This would include the composer explaining the process of writing the music, intentions behind it and the role of the performer in the process. It would also include the performer discussing their experience of learning the music and possible issues noticed along the way. This type of conversation also includes animated commentary and debates about everything that's being played during the rehearsal time. The discussion about the piece is particularly increased as the composer also plays the role of a performer, designing the electric guitar part on the spot.

“Bartek: I've changed the entire guitar (part)...It's much easier to do when you're playing...easier to come up with what works best!” (Kubiak/Szafranski collaboration, Rehearsal no.3, transcription, translated by Agata Kubiak)

Such role distortion can also contribute to a heightened idea development as it eliminates boundaries between the composer and the performer. It is with the absence of judgmental thinking that creative ideas have the most chance to appear (Basadur, 1994). In this case it is the composer that morphs into another performer in order to establish common ground. In other cases it can be as simple as emphasising common past and teenage music interests. The interaction below is also an example of Bourdieu's (1977) cultural capital flowing from the mutual knowledge of metal music. Bourdieu (1977) considered cultural capital to relate to one individual's ability to exert power over another through the application of knowledge, skill or information. In this instance, the mutual knowledge of metal music provides participants with a collaborative

form of power that gives neither an advantage but which provides both of them with the power to develop their performance more efficiently.

“Agata: It looks like if we were about to play some Emperor here in a second
Bartek: Could do some heavy metal or even some Behemoth” (Kubiak/
Szafranski collaboration, Rehearsal no.3 transcription, translated by Agata
Kubiak)

In this case the initiative to establish connection came from the performer in reference to a seven string electric guitar used by Bartek, that is often associated with metal music.

The performer knew vaguely about the composers past interest in metal music and referenced the technical metal band ‘Emperor’, to which the composer responded with another reference, this time to a Polish Black Metal band, ‘Behemoth’, which perhaps tightened the bond between two individuals. This common conversational activity of using joint references was often analysed within the context of Herbert Clark’s convergence theory (Kaastra 2008). The example just mentioned would be a case of vertical transition in order to improve familiarity between the two individuals. This is very likely to contribute to much less formal and less judgmental idea exchanges. As Basadur (1994) puts it in his paper ‘Managing the creative process in organizations’:

“When confronted with new ideas, people are often prematurely critical, shutting down the flow of productive thinking.” (Basadur, 1994)

The growing familiarity with each other as creative partners can also become a distraction. As we can see from the graphs above, unrelated/casual chat increased greatly from non-existent in rehearsal no1 to taking up as much as 19% in rehearsal no. 5.

Another issue the author would like to speculate about is the gradual growth in speech ‘about the set up’. This is much more of a practical matter and could be predicted when working on a piece which relies heavily on the use of technology. In the initial rehearsal

stages, it was not pivotal yet to discuss the specific matters of effects, equipment and score presentation used. In further rehearsals it became crucial to start making choices about the equipment and effects used, as they could influence the technique and the sonic world behind *Six Spiders*. The unusual, cross-genre-influenced sonic world containing various electronic instruments and guitar effects became the shared performance habitus (Bourdieu 1977) between the performer and the composer.

“Agata: And are you playing with distortion here?

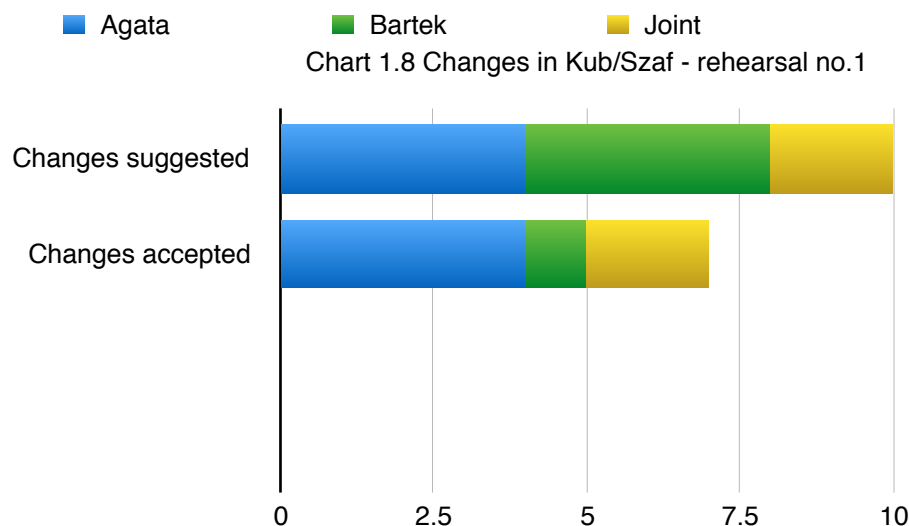
Bartek: Here, yes, yes. I’ve got it on now

Agata: And did you consider trying a bit of overdrive or distortion here on the violin in this second movement?

Bartek: Wait, let me check but I think it would be ok” (Kubiak/Szafranski collaboration, Rehearsal no.3 transcription, translated by Agata Kubiak)

As the main focus of this research was into the creative efforts of the Kubiak/Szafranski project, we should move on to try to determine when moments of innovation took place.

Video data and the score from all five rehearsals have been analysed, looking for moments when innovative suggestions were made and whether they were accepted or dropped. The determining factor in classification was whether changes had been made to the score itself, or the new sound world for a fragment of the piece was clearly agreed between participants without notational change. Chart 1.8 represents a breakdown of such suggestions and changes within rehearsal no.1.



As one can see, there were ten changes/innovations suggested throughout the entire rehearsal, four of which came from the initiative of the performer, four were suggested by the composer and two were hard to determine, so therefore were classified as joint effort. Changes suggested by the performer included the sonority change in the fourth movement:

“Agata: mhm...It might end up sounding like a slightly different vowel Bartek: Yeah
Agata: Are you ok with that?
Bartek: Yes, cause that’s how voice works... exactly
Agata: Cause it’s hard to do an A when you do this [*demonstrates*]
Bartek: Yes, exactly...So...We’ll see how it goes, I mean...It might be nice to have that... that... that changing quality of the vowel
Agata: Yeah...I like it...especially as it goes with that dynamic swell Bartek: Yes
Agata: That would make sense, as long as you’re not too bothered about the vowel sound being changed” (Kubiak/Szafranski collaboration, Rehearsal no.1 transcription, change no. 1, category [a])

The surprise with the new sound is particularly visible in the video file, due to the composer’s tone of voice and body language in response to the new sound. No permanent changes have been made to the score as they were not needed in that case.

The second suggestion also came from the performer and it did result in quite significant changes to the score. The substance of this innovation arose from a question about the accuracy of the composer’s initial notation and whether a simplification was appropriate:

“Agata: mmmmm...I guess I was wondering about entries, when I’m playing that figure, cause obviously I’m syncing things up and that will be the biggest challenge for me with singing and playing, so moments of entries and note changes and things...I was wondering how accurate where that falls...
Bartek: On that one it was...it was pretty instinctive as I was composing so happy to move it onto the beginning of the bow
Agata: Oh Ok!
Bartek: So it’ll fall onto the second beat
Agata: So it’s not that it falls somewhere in-between these?
Bartek: No, I don’t think so, it was how it instinctively...” (Kubiak/Szafranski collaboration, Rehearsal no.1 transcription, change no.2, category [b])

This was a significant change in terms of rhythmic language of the piece and it provided an insight into the composer’s creative priorities, which were further clarified when Bartek expressed his opinion about the aforementioned passage of music:

“A: It just makes it so much more simpler, I can... for syncing, you know?

B: yeah, no I agree! I don't think it's... I don't think it improves the music in any way to...to make it hard that way, so... in some cases it will actually make the notation more interesting...” (Kubiak/Szafranski collaboration, Rehearsal no.1 transcription, change no.2, category [b])

The third change suggestion was an alternative suggested by the composer in order to simplify the violin/voice parts.

“Agata: Need to practice this...stop singing, stop playing, stop singing, stop playing

Bartek: The alternative to this would of course be...I mean , you might want it for the nature of the combination, but the alternative to it would be to keep the violin on and just have dynamic changes so that it stays on at the quietest you can do instead of disappearing completely, if that turns out to be the right instinctive thing to do,...” (Kubiak/Szafranski collaboration, Rehearsal no.1 transcription, change no.3, categories [c] and [b])

This suggestion was not followed and was eventually rejected. The reason for rejection of this idea was the performer's doubt about the intention of such change; it seemed as if the composer was ready to dismiss his initial musical idea simply because it failed on the first trial. The decision to object to the proposed simplification was guided by the performer's domain-specific knowledge (Csikszentmihalyi 1999), to which the composer deferred on various occasions. This is one of several instances where Csikszentmihalyi's notion of domain-specific knowledge and Bourdieu's notion of cultural capital can be seen to overlap or coincide: the knowledge provides the participant with some power in the interaction. The performer decided not to follow the alternative until a reasonable amount of practice time was invested into making the original idea work. It obviously follows that the score was not changed on this occasion. The fourth creative idea emerging from the first rehearsal, being initiated by the performer, was implementation of accents on first notes of rhythmic figures in the second movement. The score was not changed, but the alternative sound was agreed on and applied.

“Agata: Aah! I wanted to ask about one thing...these figures in that second movement...I presume you would like them...I know that the effect will do it for me a little bit, but shall I try quite hard not to put accents when I'm changing my bows, when I'm playing one after another?

Bartek: The repetitions?

Agata: Yeah

Bartek: I think actually...

Agata: Or do you like the accents?

Bartek: the bow change is good, cause at some point what I would like to experiment with... we have no control on this amp, but when we do have control over the rate of delay, I wanted to experiment with it creating a polyrhythm, so the delay is let's say doing triplets against your semiquavers, unless that just destroys everything, but then if you do have accents on your bow changes and they will get picked up more... but they will create a counter rhythm to what you're doing and it will get...you know...perhaps more interesting... haha" (Kubiak/Szafranski collaboration, Rehearsal no.1 transcription, change no.4, category [d])

The idea of accents was taken even further later on, when Bartek suggested "do make them actually quite harsh" and almost like a guitar riff played with the pick (Rehearsal no.1 transcription).

The following suggestion, coming from the performer, was merely technical and involved changing the note E flat to an enharmonic D sharp. The reason for the change was simplification, the score was changed and the initial version was categorised as a mistake by the composer.

"Agata: It will just trigger the right interval straight for me when I'm singing...

Bartek: Of course, I just missed it...it's an undergrad mistake" (Kubiak/Szafranski collaboration, Rehearsal no.1 transcription, change no.5, category [a])

The sixth suggestion, made by the composer, was based around clarifying the idea behind grace notes in the second movement. There was no need for changes in the score, but the sonic change in the interpretation of grace notes was mentally noted and implemented by the performer.

"Bartek: You know all these grace notes, it's like a folk music inspiration sort of thing, so I'm not really...

Agata: aaaa...so they don't have to be in time?

Bartek: yeah...I'm not really...maybe it's better if they're not, because they're gonna give it a little bit of fluidity, that you don't get on the repeated figures, so there is a nice sort of duality

[Agata demonstrates]

Bartek: yeah, that's fantastic" (Kubiak/Szafranski collaboration, Rehearsal no.1 transcription, change no.6, category [d])

The following creative idea was one of the most interesting ones as it was difficult to determine whom to credit for it. The performer had some initial difficulty with remembering pitch to the vocal note within a busy violin passage in the second movement. While demonstrating the motif, she plucked the open A string with her left hand in order to find the vocal note needed for the next entry and not stop the flow of the violin line. The composer picked up on this 'addition', and enjoyed the sound of it so much that it developed into a recurring motif within the whole second half of the second movement. This is quite an accurate example of a joint creative initiative based around something that otherwise would have been dismissed as a mistake, if the composer was not present during the rehearsal.

"Bartek: I could either notate that left hand pizz in or...

Agata: hahaha, you've noticed my sneaky note checking

Bartek: No! But that...it's good! It's just I just didn't think of the fact that it's...

Agata: That I can do that?

Bartek: It's just there! so we can put that in or we can just say do it... (...)

Agata:...so maybe something like that? [*demonstrates*] It's not gonna disturb me cause I'm counting that way anyway and I can just hold my A on top of it, it's not gonna be a problem, so like [*demonstrates*]

Bartek: You've just composed it for me...That's very good..." (Kubiak/Szafranski collaboration, Rehearsal no.1 transcription, change no.7, category [f])

This brings to mind a comparison of how such process takes place when "the composer" and "the performer" are represented as the same person. This fragment of a statement by Francis Bacon shines some light onto the disjunctive nature of the creative process in arts:

"...but suddenly the lines that I'd drawn suggested something totally different and out of this suggestion arose this picture. I had no intention to do this picture. I never thought of it that way" (Francis Bacon, quoted by Sylvester, 1975, p.20)

The role of 'accidents' in the creative process is very often hidden. When it comes to creative 'accidents' in music, there must be many that never develop into an idea. One should not forget that the rehearsal situation described in the *Six Spiders* project was very

unique. It is very rare that the composer is present throughout the entire rehearsal process and is able to witness and sometimes latch on creatively to such ‘accidents’ as the left hand pizzicato motif described above. As mentioned, the author finds the classification of creative initiative difficult to determine in this case. The sound itself was initiated by the performer but picking up on and morphing the sound idea into an important part of the movement was due to the composer.

The next suggestion was regarding bow position changes in the same place in the piece and it was initiated by the composer. The idea was tried and given a ‘go ahead’ from the performer but for some reason the score was never changed and the idea forgotten.

Perhaps this was due to a change of mind by the composer, but that is only speculation.

Therefore for the purpose of this study, the idea was classified as dismissed for unknown reason.

“Bartek: Ok...and just one question before I forget...on...in this part...is there a...does it make sense from your perspective to try to experiment with the bow position?(...) ”

Agata: Oh yeah...[*demonstrates*] I think that would be the easiest place to do it, because it’s the least happening for me, so...

Bartek: That’s.. It’s a thing for my whole DMus about the timbre changes, so any opportunities...

Agata: Yeah...go for it” (Kubiak/Szafranski collaboration, Rehearsal no.1 transcription, change no.8, category [e])

The ninth suggestion came out of the composer’s initiative and it involved a change of mind regarding a particular technique. The score was changed accordingly.

“Bartek: yeah...you know what? let’s cancel the tremolo, let’s leave that out... because it breaks the purity of the...articulation, so..” (Kubiak/Szafranski collaboration, Rehearsal no. 1 transcription, change no.9, category [g])

The last of the creative suggestions during the first rehearsal was another jointly credited one. It came out of brainstorming about a potential problem with the fourth movement, which involved the use of technology, the precise specification of which was undetermined at the time of rehearsal.

“Agata: I just need to get the changes quickly, cause not always there is time to...so it’s just the matter of muscle memory...

Bartek: I wonder whether with a better set of effects...they will probably be able to cover it up quite well, whenever you need to take a bit more time

Agata: If we have a longer delay as well so I can just go ta ta ta ta

Bartek: That’s it...yeah...and whenever you have to let go, you let go and it shouldn’t...shouldn’t affect anything...

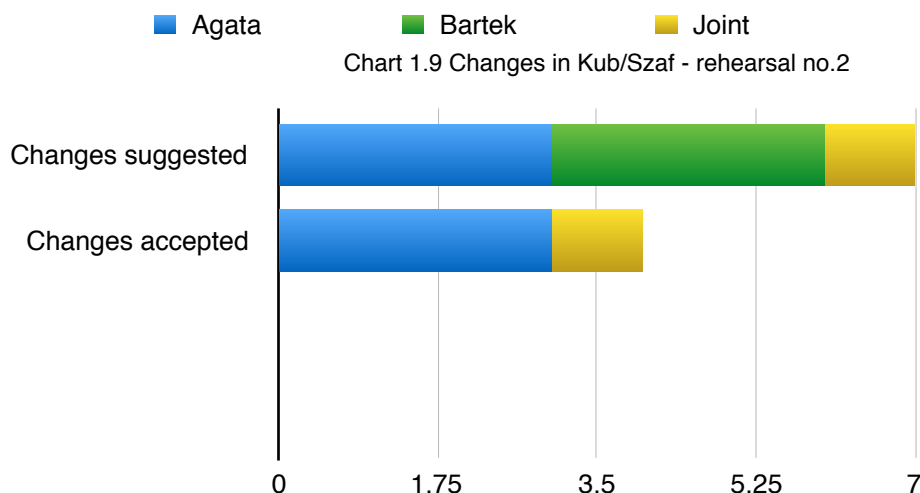
Agata: So at least it could last for a bar or something

Bartek: Yeah...absolutely...that’s what it’s meant to be...it’s supposed to be really just that you almost like you’re pressing keys on a synthesiser and then...and the sound is...you don’t have to worry about it afterwards...yeah, it’s great” (Kubiak/Szafranski collaboration, Rehearsal no.1 transcription, change no.10, category [b])

In this last case, the performance technique was agreed on and changed significantly. The score was changed accordingly. This example is of particular interest to the author as the ambiguous solution offered by an imagined ‘better set of effects’ puts emphasis on finding a technological problem rather than solving it. Focusing on problem finding is a very common approach within the sciences. Getzels & Csikszentmihalyi (1976) quote Einstein saying that “the formulation of a problem is often more essential than its solution”. Basadur also says, while referencing Getzels (1975) and Mackworth (1965):

“There is increasing discussion that finding new and useful problems to solve is a separate and more important stage of the creative process than finding useful solutions to already identified problems.” (Basadur, 1994)

We will now proceed to the analysis of creative ideas/changes that occurred in the rehearsal no.2. A breakdown of these is presented on the Chart 1.9 below.



The first creative decision resulting in permanent change to the score during the second rehearsal, came out of the performer's initiative. An experimental demonstration of a left hand pizzicato combined with a bowed open string caught the attention of the composer and became a new feature in the second movement of Six Spiders.

"Agata: aaa...that's a pizz as well? or is it an open? [*demonstrates*]

Bartek: Oh...both at once? that might be a...yeah! both at once is amazing...ok! mhm...I need a pencil...I like it! I should use it most of the time...So I'll change it to a longer note and at some point during it there will be a left hand pizz" (Kubiak/Szafranski collaboration, Rehearsal no.2 transcription, change no.1, category [c])

The next change suggested was based around adding a left hand pizzicato open D string to make the vocal line easier to remember, just like with the change no.7 in the first movement. This time however the change did not appear in the score and was ultimately rejected. There was no direct rejection from the performer, however a mention of the guitar effect used 'muddying' the possible new sound could be the cause for not developing and implementing the idea.

"Agata: haha...it gets a bit messy with the effect though...

Bartek: that is the only...

Agata: So maybe not with the more busy ones but when it gets less busy...That could be a compromise

Bartek: Definitely to sort out that D that you need to sing after the break...yeah...I'll put in that part plus open...

Agata: I think if it's four or five notes then it gets muddy...with the effect but...

Bartek: yeah

[*Agata demonstrates*]

Bartek: yeah..." (Kubiak/Szafranski collaboration, Rehearsal no.2 transcription, change no. 2, category [e])

The following suggestion was also initiated by the composer and it involved rewriting the vocal part an octave lower. The composer was worried that the part was uncomfortably high for the singer and needed adjusting. The performer denied experiencing any discomfort and no changes have been made to the score. At this stage of rehearsing, amplification of the vocal part was still an option, so the pair agreed on postponing the possible change until the dynamics were learned and amplification provided.

“Bartek: That’s all...and by the way there is one thing I had on my mind previously and I forgot about it... to take the...to take the vocal line an octave down has been a little bit on my mind

Agata: mhm

Bartek: And I wonder if in terms of...just keeping it at this quite low dynamic and the slow crescendo it would just be more...come more naturally...if it’s lower

Agata: We’ll need to try with a microphone really...cause if it’s gonna be lower we won’t be able to...it won’t be like piercing through everything else that we’re doing

Bartek: it won’t...it won’t...

Agata:...we wouldn’t really hear it

Bartek: ummm...cause I mean...it sounds really nice...are you not strained by those really soprano things?

Agata: no...not really...to be honest I haven’t been looking that much into dynamics yet, just trying to learn the notes for now.

Bartek: yeah...that’s great...let’s just leave it...that’s great...

Agata: We can always change it later if we don’t like it...

Bartek: yeah” (Kubiak/Szafranski collaboration, Rehearsal no.2 transcription, change no.3, category [b])

The next change was initiated by the performer and was of a practical and editorial nature.

It reshaped the way the second movement was notated permanently and it was inspired

by the performer’s shorthand notation. This change reduced the amount of pages of the

second movement from seven to four.

“Agata: (...) if I just show you...literally what I’ve done with the counting here

Bartek: Every time after the chord?

Agata: Every time something is changing...so like here it goes and it goes but something is changing so I start counting again...so if something is changing if you could put it again

Bartek: put the group in again and repetitions

Agata: then it makes sense for me to...” (Kubiak/Szafranski collaboration, Rehearsal no.2 transcription, change no.4, category [b])

This was a great example of solving the page turning problem present in the initial

rehearsals. As Fitch and Heyde (2007) also mention, while referencing Karttunen (1999):

“the performer’s role is usually confined to the discovery of practical ‘solutions’ to music

ideas (‘problems’) that have already been posed by the composer”. They also mention a

particularly analogous example of altering the notation: “I was struck by the way in which

the ‘simpler’ notation allowed attention to be focused on the spoken text (...)” (Heyde,

2007)

The next creative suggestion was made by the composer and immediately rejected by the performer. The reason behind the suggested change to rhythm organisation was a hesitant attempt at simplification. The idea was rejected, as the alteration proposed would make it much more complicated for both performer and composer. No changes were made to the score itself.

“Bartek: The one thing that...I mean...I don’t want to do it if I don’t have to...I could put time signatures in, appropriate time signatures in
Agata: Oh...don’t worry about it...” (Kubiak/Szafranski collaboration, Rehearsal no.2 transcription, change no.5, category [b])

Creative change no.6 was proposed by the performer. This was again of a practical nature and related to the use of technology throughout the piece. Before this idea was implemented, the technical set up included using Guitar Rig on the composer’s computer as well as built in effects on the Orange guitar amplifier. Replacing this with two guitar effect pedals, not only simplified the set up itself, but also gave the performer control over the sound world of the piece. The possibility of manual set up on the guitar pedals opened up many sonic possibilities and also saved precious rehearsal time due to simplification.

“Agata: It’s just complicated to set up..
Bartek: yeah...it’s still took us, me!, a long time today and if I wanted to do that...
Agata: That’s why I was thinking if we could get something more physical...
Bartek: Just the pedal
Agata: just the pedal” (Kubiak/Szafranski collaboration, Rehearsal no.2 transcription, change no.6, category [b])

Speaking as the performer, gaining the sound control back was not a primary or even a conscious goal. One can speculate on its role by analysing the performer’s statement about the guitar pedal being ‘something more physical’ and therefore less complicated. Very often the switch from software to hardware (more physical) correlates with the false sense of gaining stability and control. It might be caused by the process of transition between the action (for example, turning the ‘feedback’ knob on the pedal) and the effect (altered sound), which seems somehow more transparent and easier to understand.

The final change was another example of joint creative effort and it arose from almost simultaneous explanation of process (by composer) and sonic experiment (by performer). As in the case of some previous changes the video file is an essential tool in understanding how the change happened. Without the violinist's demonstrations and the pair's non-verbal communication, the transcription is quite difficult to understand:

"Bartek: Yeah...cause what I had before was this single note that was kind of a... [demonstrates] this sort of pizz, but it didn't work, it's too ?? too much...but this technique was something that I picked up from people talking about an orchestral...[Agata demonstrates]...Actually that's very good...yeah... that was...

Agata: Three string it would be...

Bartek: No, that was on a single note, on the top note of the chord

Agata demonstrates

Bartek: But then whether you can do it when you [points at position] when you're here...maybe it's trickier, isn't it?

Agata: But you know what...why not, why not to do it there

Bartek: yeah?

Agata: If it's just the one note I can pluck...I can catch one here

Bartek: Yeah, it's just the top note of the chord...exactly when you see the dynamics

[Agata demonstrates]

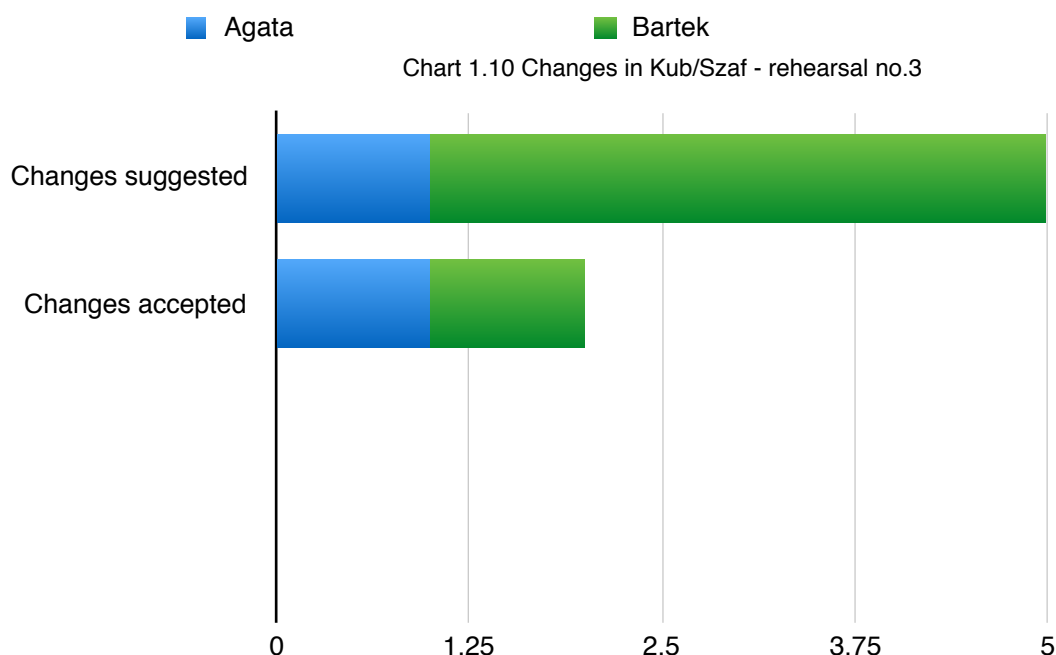
Bartek: Yes...This, I want, it's a very good effect...it supposed to be with a delay, it's very...interesting... And can you do that once you've...When you plucked the bigger chord can you do that at a certain time interval? Because I'm not worried that you...that other strings are muted after the cord cause the delay picks them up

[Agata demonstrates]

Bartek: That's great..." (Kubiak/Szafranski collaboration, Rehearsal no.2 transcription, change no.7, category [d])

It is difficult to determine why this idea did not result in permanent score change. There was a clear intention expressed by the composer to do so: "Cause it sounds so good I would like to put it pretty much in between every other chord maybe or something like that, maybe not all the time, or maybe as we go into the movement...I like it very much..." (Bartek in rehearsal no.2 transcription, change no.7, category [d]). It might have been a simple oversight on the composers part or a conscious change of mind of which the performer was not informed. The first hypothesis seems more likely, especially when taking into consideration the time gap between rehearsal no.2 (1/11/2016) and rehearsal no.3 (22/08/2017).

During rehearsal no.3, five creative innovations have been suggested in total, out of which only two were developed and implemented into the score of *Six Spiders* (See Chart 1.10).



The first suggestion was initiated by the composer and dismissed by the performer. The reason behind the idea was simplification of the vocal part, which the performer decided was not necessary. The part was challenging, but not viewed by the performer as unplayable. Just as rightly claimed by Fitch and Heyde (2007): “The performer steps in to sort out the innovative from the impossible.” In this case the singer/violinist decided the part simply needed more work and a better interpretation was certainly achievable.

“Agata: But it’s cool, I’m slowly starting to get used to it.

Bartek: I can get rid of these lyrics

Agata: No, no...it’s ok” (Kubiak/Szafranski collaboration, Rehearsal no.3 transcription, translation Agata Kubiak, change no.1, category [b])

The following alternative proposed by the composer was also dismissed by the performer on similar grounds. The reason for proposing the notation change was the performer's forgetting the meaning behind the original marking.

"Bartek: (...) I can change this to the three little lines, but I've seen this one somewhere and I really took a liking to it.

Agata: Nah, it's cool, it can stay, I simply forgot..." (Kubiak/Szafranski collaboration, Rehearsal no.3 transcription, translation Agata Kubiak, change no.2, category [b])

The next creative idea without a doubt arose from the composer's musical intuition. Bartek suggested adding notes to the violin part, the idea was tried with performer presenting several options for implementing it. The composer gave positive feedback and the change was implemented into the score.

"Bartek: Am I mistaken or would it be nice if something continued to happen there on the violin, just so we don't take a pause...

Agata: It depends what you want, It could be cool to have this semitone sounding together [*demonstrates*]

Bartek: aha...

Agata: Cause then you would have a semitone here and a semitone here, depending on what you like more...

Bartek: I like...yes, yes yes,..." (Kubiak/Szafranski collaboration, Rehearsal no.3 transcription, translation Agata Kubiak, change no.3, categories [c] and [e])

Even though this idea was clearly initiated by the composer, one cannot omit the role of the performer in shaping the creative thought further. The importance of developing the idea and offering playable options connected with the obvious respect of the authority of the composer visible in phrases like 'depending what you like more' plays a crucial role in the success of a creative collaboration such as *Six Spiders*.

Idea number four was another case of a simplification attempt by the composer. This time yet again it was discouraged by the violinist.

"Bartek: (...) Would it in any way be better to...Does it psychologically have an impact, if I moved the beginning of the movement here, so this technique is already there, or it doesn't matter for you at all?

Agata: No...it doesn't matter...Were you thinking of getting rid of this completely?

Bartek: yeah...I thought about it, cause it is there only to have such a...it was supposed to be such a pseudo, as if played backwards...these...

Agata: mhm" (Kubiak/Szafranski collaboration, Rehearsal no.3 transcription, translation Agata Kubiak, change no.4, categories [b] and [d])

The final creative input in this rehearsal came from a suggestion of the performer and it resulted in the set up and sonic change in the second movement. The violinist, encouraged by the composer to 'play around' with sound effects, immediately proposed an idea, which the composer accepted and the score was implemented accordingly.

"Bartek: (...)if you've got an inspiration you can play around with these effects some more

Agata: mhm

Bartek: ...and if you find something cool I will just write it into the score

(...)

Agata: Did you think about trying out some overdrive or distortion here in the second movement? (...)

[Agata demonstrates]

(...)

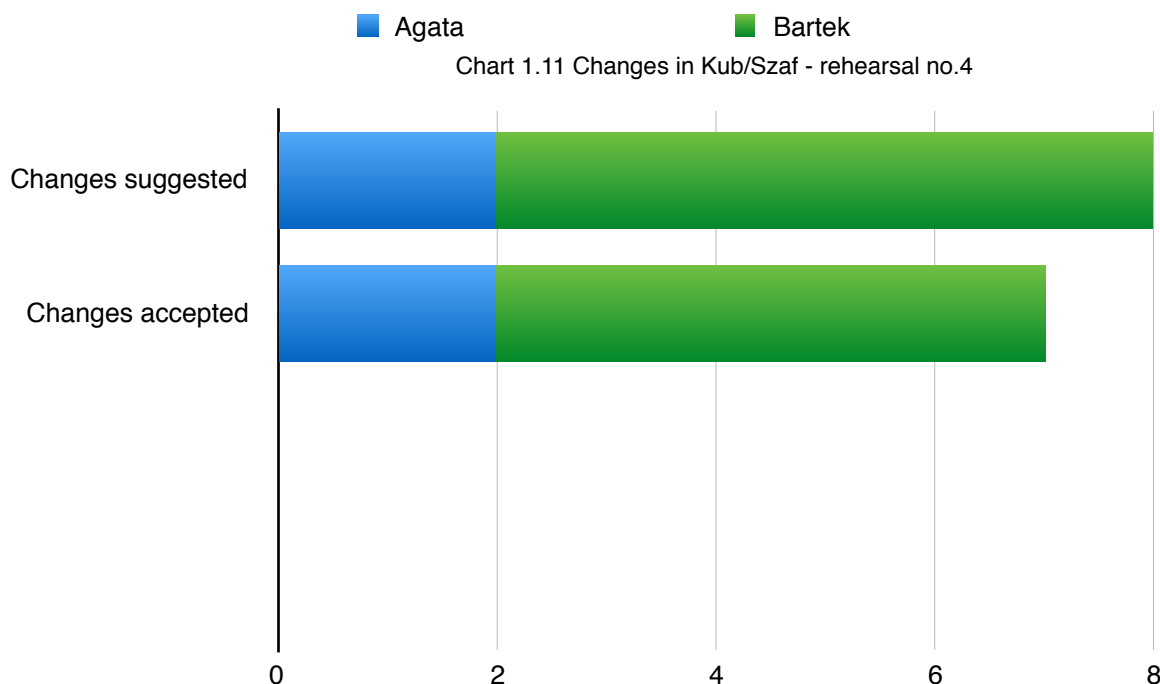
Bartek: Why not? It sounds quite cool." (Kubiak/Szafranski collaboration, Rehearsal no.3 transcription, translation Agata Kubiak, change no.5, category [c])

When analysing how and when innovation happens, it is important to notice particular conditions that may act as catalysts in creative idea initiation. Humanist Carl Rogers (1954) specifically mentions the value of 'psychological safety and freedom' as well as the elimination of external evaluation and emphatic understanding. These fit well into the situation described above. The composer has given the 'go ahead' and created a judgement free situation for the performer to 'play around' with new ideas. He also eliminates external evaluation, saying 'I will just write it into the score'. It is not surprising that the performer responds with a formed creative idea, ready to be implemented into the score.

The number of creative suggestions made during rehearsal no.4 ranks as second highest within all five rehearsals. Innovations that were accepted and implemented rank (together with rehearsal no.1) as the highest. This, considering the significantly shorter rehearsal time (86min) in comparison to rehearsal no.1 (127min), makes rehearsal no.4 the most

productive of all. The composer suggested six changes, of which five were implemented.

The performer suggested two changes and both of those were accepted (See Chart 1.11).



The first creative suggestion came from the performer and resulted in a permanent score change.

“Agata: Aha...I just wanted to ask about something...We have these tremolos here, so shall I not do this vibrato here or do it anyway? I don’t know how it would sound like, but... [*demonstrates*] like this?

Bartek: Sounds super...yeah...” (Kubiak/Szafranski collaboration, Rehearsal no.4 transcription, translation Agata Kubiak, change no.1, category [c])

The composer then follows up with explanation of why he didn’t include the technique in the original score and how he regrets not using it more frequently.

“Bartek: (...) I didn’t even think about it...I guess I assumed that it simply...it won’t work at the same time...and I guess I assumed that if you do a glissando, the vibrato won’t happen any more, but in my opinion it sounded super...all of these extra overtones that start to emerge...in my opinion super...[*Agata demonstrates*]

It makes me even regret that I don't have more of this...it's such a cool effect" (Kubiak/Szafranski collaboration, Rehearsal no.4 transcription, translation Agata Kubiak, change no.1, category [c])

When engaging with the creative process on your own, as in the case of a composer working on a new piece in solitude, there is a danger of dismissing non-straightforward and potentially problematic ideas. Questions of 'playability' are often the cause and one can imagine this issue will only grow stronger when writing for the new combined instrument that is 'violin/voice'. Basadur (1994) rightly mentions that: "When confronted with new ideas, people are often prematurely critical, shutting down the flow of productive thinking. There is a desire to be perceived as practical and economical above all things, so that judgement comes into play too quickly."

Suggestion no.2 came from the composer and was dismissed as unnecessary by the performer. The score was not altered.

"Bartek:(...) Now a question whether is even worth trying? Wouldn't it be better to find a level... such a comfortable minimal level...in a way not such minimal, minimal, when you have to focus not to lose the sound, but a more or less a comfortable one that allows you to know, you'll be able to hold it and just lift the rest of it accordingly...I don't know...I don't know..."

Agata: We can decide this next week...I'm still going to play around with it some more, cause I'm not as worried about the notes, as several weeks ago." (Kubiak/Szafranski collaboration, Rehearsal no.4 transcription, translation Agata Kubiak, change no.2, category [b])

The next change was initiated by the composer. To be more precise, by the composer's reaction to performer's difficulty with an uncharacteristically large glissando in the voice.

"Agata: mhm...I'm just lost in my vocal range placement there...later when I have that slide down.

Bartek: We will delete the slide

Agata: No, don't worry it's ok...

Bartek:Because it sounds too circus like, you know?

Agata: Really?

Bartek: Too circus like...sounds like Luciano Berio

Agata: hahaha

Bartek:haha...no...it's not needed there" (Kubiak/Szafranski collaboration, Rehearsal no.4 transcription, translation Agata Kubiak, change no.3, categories [b] and [d])

In this case the comparison to another composer was used to ridicule the initial idea. The score was altered and the creative change categorised as the composer's change of mind prompted by the performer's struggle with the passage. Change no.3 also showcases cultural capital (Bourdieu 1977) flowing from a mutual aesthetic understanding of Berio's music.

The next creative interaction between the collaborators was initiated by the performer asking to include a diminuendo in the end of passage. This caused the composer to notice a lack of dynamical indication in the later part of the phrase. The score was changed accordingly.

“Agata: Shall I do some sort of diminuendo on the last one, or?

Bartek: you know what? Do it! Don't do the tik tik tik tik, just leave it on one note for the last chord, we'll do it without the tremolo.

Agata: And from the entire 'you'?

Bartek: Ah! and here diminuendo...yes! yes, I think so, yes

[*Agata demonstrates*]

'You'...wait a minute...what kind of dynamic have we got here anyway...ehh...I didn't write any dynamics? great..." (Kubiak/Szafranski collaboration, Rehearsal no.4 transcription, translation Agata Kubiak, change no.4, categories [a] and [c])

The following change was regarding movement no.4 and occurred out of the composer's initiative.

“Bartek: Let's say you would play...I don't know...only the beginning without this tremolando, just the chords(...)The charms of digital technology

[*Agata demonstrates*]

There is something appealing about it, I won't lie...it will then allow you to focus on singing.

Agata: Wow! It just keeps getting easier" (Kubiak/Szafranski collaboration, Rehearsal no.4 transcription, translation Agata Kubiak, change no.5, categories [e] and [b])

This aspect of movement no.4 was featured twice already in our analysis and implementing this final change puts it exactly back where we started. These decisions resulting in a creative 'full circle' might seem like a waste of time. One should not forget how crucial the role of possible experimentation is in creative ideation. Finding a solution through trying out and eliminating all other possibilities is also a good strategy, when it comes to creative problem solving. As Basadur (1994) puts it: "In contrast, even if they do

not work, experimenting with such ideas provides further learning and the potential stumbling upon new and unexpected outcomes and opportunities.”

The next three changes were all initiated by Bartek and highly practical/editorial in nature.

The first one was about shortening the time setting on the delay effect in order to hear the feedback in a form of chromatic passage rather than chords.

“Bartek: Little bit less...Because suddenly instead of chromatic passages you’ve got a chord, right? (...)Here I will take a photo as well, cause I will need to include these settings in the score” (Kubiak/Szafranski collaboration, Rehearsal no.4 transcription, translation Agata Kubiak, change no.6, categories [e] and [g])

Second of these is the composer informing of a notational change he implemented since the last rehearsal.

“Bartek: (...) I made a difference in the size of the font, in a sense that every time there is a sync point and we have this, then it’s bigger...and why did I do it? Because when I had everything like this I was still struggling to fit more than two bars on...on the page” (Kubiak/Szafranski collaboration, Rehearsal no.4 transcription, translation Agata Kubiak, change no.7, category [g])

In the case of the change above, the composer felt the need to inform the performer of making a decision without consulting previously. He follows this with an explanation of the reason behind it. This anticipation of possible questioning shows commitment behind the idea, which appeared out of the common need to reduce page numbers and avoid problems with page turns noticed earlier. The authoritative position established by Bartek was fully accepted by the violinist as the composer’s domain specific knowledge (Csikszentmihalyi 1999) of score presentation meant he was an expert within the subject and thus, once again, that knowledge provided cultural capital (Bourdieu 1977).

The last of the editorial changes posed by Bartek was another score simplification, this time by using stemless notes.

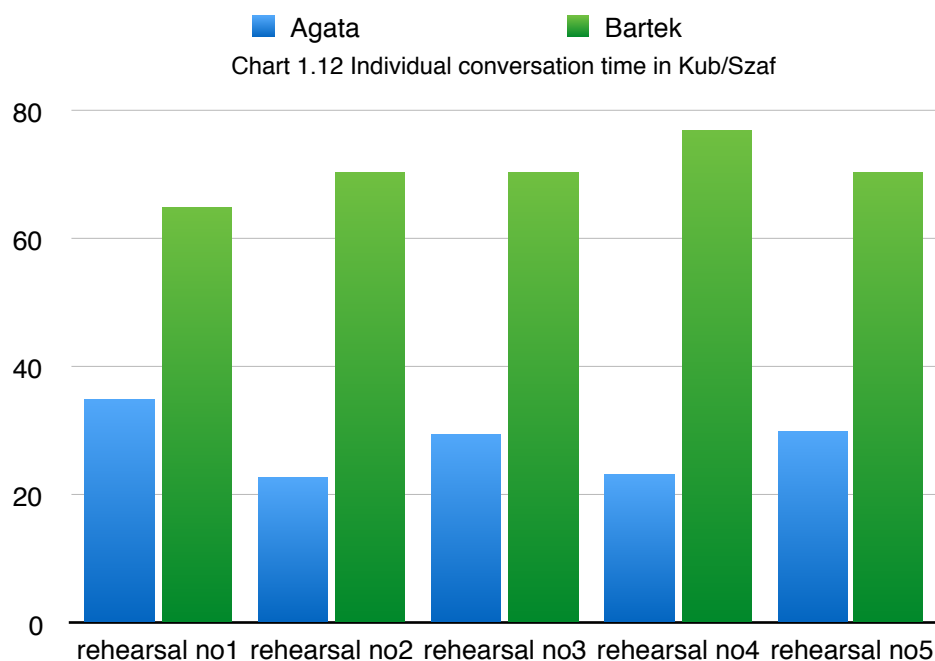
“Bartek: And there is one more thing...I was thinking about stemless notes here.

Agata: mhm

Bartek: Mainly in connection to the fact that that they are split by a demisemiquaver...but would it at all...do you think it harms or helps?

Agata: No...I think it's cool...as long as I can see when this ends..." (Kubiak/Szafranski collaboration, Rehearsal no.4 transcription, translation Agata Kubiak, change no.8, category [b])

There were no creative suggestions made, by either performer or composer, in rehearsal no5. This careful examination of creative collaborative thinking within the workshop-rehearsals of *Six Spiders* shines significant light onto how various innovations happened. We can already see who made most suggestions, how many got accepted and what was the context for idea generation and implementation. As we could see from previous graphs, there is no visible correlation between how much time is spent playing music and how many creative ideas come to its surface. There is also no evidence for more time overall spent in conversation influencing the frequency of suggestion. However, there is evident correlation between how much an individual speaks out and how many suggestions an individual offers. Taking a closer look at the personal activity of participants throughout the entire process, Chart 1.12 below shows how much conversational time is dominated by each participant in each rehearsal.

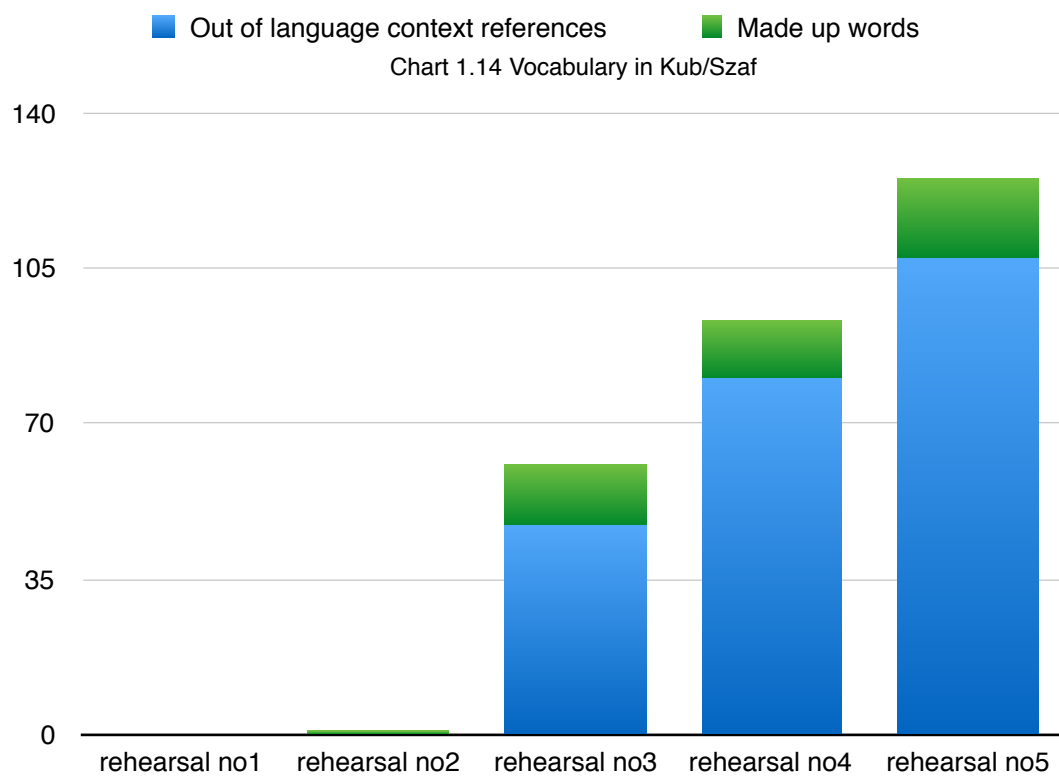
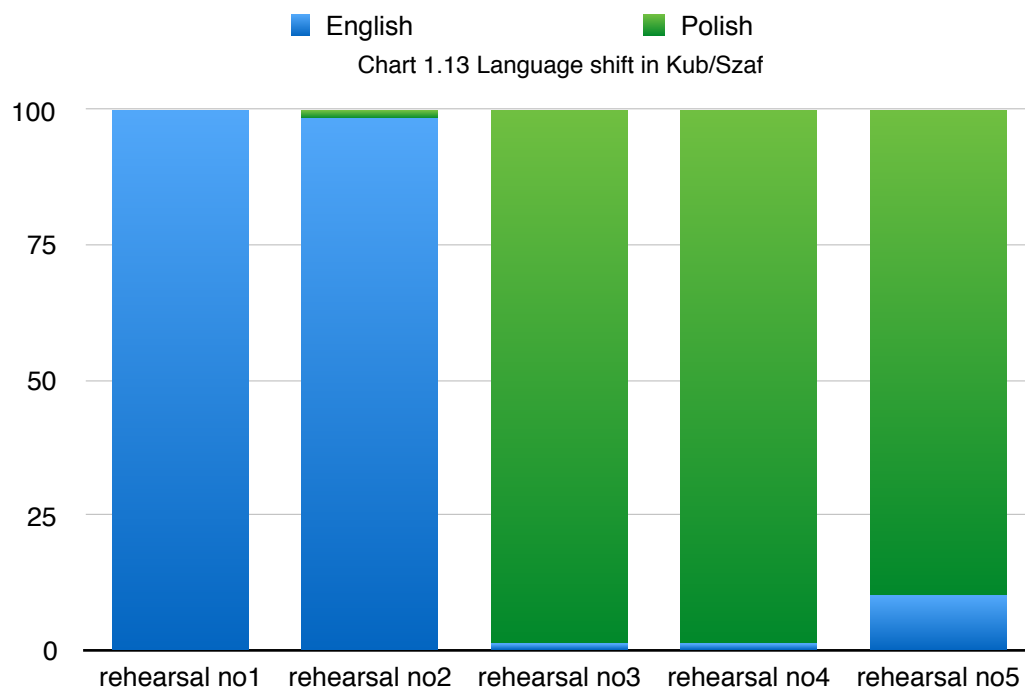


We can clearly see that data from rehearsal no.1 and rehearsal no.4 represent two extremities within this small set. During rehearsal no.1 the violinist dominated 35.03% of conversation, which is 6% higher than the next highest point and 12% higher than the lowest observed.

Rehearsal no.1 is also the one where most suggestions from the performer were recorded (four individual and two joint, out of which all were accepted). One can observe an analogical situation when looking at the data from rehearsal no.4, where the composer's conversational domination was the highest - 76.83% - which was 6% higher than the next highest point and 12% higher than the lowest observed. This also connects with the fact that rehearsal no.4 scores highest for the composer's creative suggestions (six, out of which five were implemented). One can be quite certain that the exact matching of numbers, where percentage values are discussed is merely a coincidence but the correlation tendency between most conversational input and most successful ideas could be a valid point in this discussion. Following up on this theme becomes even more intriguing when consulting the creativity literature. It so happens that 'thinking aloud' and therefore verbalising more than one would normally be comfortable with is a common technique used in creative problem solving research and experiments. Jausovec (1994) used a 'thinking-aloud' procedure during his study with gifted and non gifted students. Basadur (1994) also mentions the crucial role of 'verbalising thought' while working on generating task-related ideas. This methodology was intended to record "the individuals' stream of conscious thought during a problem-finding task" (Basadur, 1994). These were then compared with solutions achieved without 'thinking aloud' and results showed that specific gains were made after implementing the new method. These included: "less time spent on negative evaluation", being "more open minded to new ideas and approaches", and a "higher quantity and quality of problem solving" (Basadur, 1994). In the case of Six

Spiders the increased communication could also be linked with the double roles performed by the two individuals. The composer was also the guitarist in his own piece and the performer was the violinist and the singer simultaneously. The violinist admitted after the first rehearsal that the need to 'think aloud' was increased because of the unique situation of representing the singer and the violinist at once. The parts were written for two independent instruments and in a typical rehearsal situation a dialogue would occur between these. In the case of the Kubiak/Szafranski project the oversharing of conscious thought became an important part of transparent communication between the collaborators. Seeing how parts of the communication process could influence creativity, the author was tempted to spend some time analysing the link between the language shift from English to Polish and the creative dynamic of the duo. There is very little literature mentioning any possible links between creativity and bi-lingual communication, but looking at contributions by Campbell (1960) seemed promising. As Runco and Chand (1994) cited in their paper 'Problem Finding, Evaluative Thinking': "individuals exposed to two or more cultures...seem to have the advantage in the range of hypotheses they are apt to consider, and through this means, the frequency of creative innovation (p.391)"

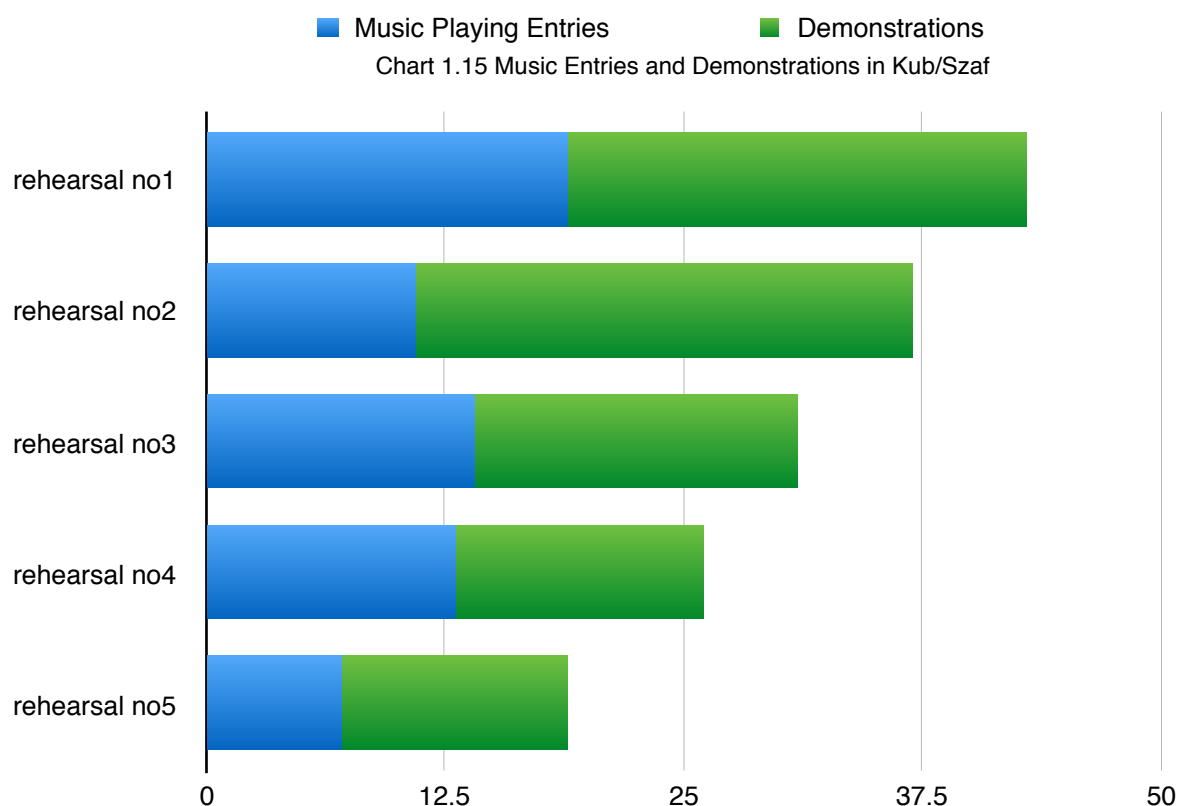
Charts 1.13 and 1.14 represent the data from this language analysis and include the shift from English to Polish as the main communication ground, 'Made up vocabulary' used and 'Words out of language context' used (i.e. juxtaposing a word from one language in a sentence in the other language).



A strong tendency towards growth can be seen within 'out of language context references' and 'Made up words'. This does not correlate clearly with any of the previously analysed creative ideation processes. 'References' and 'words' data in combination with the language split between Polish and English may point towards a growing familiarity in the communication of the collaborators. The sudden spike in the use of English in rehearsal no.5 was caused by a conscious and collaborative decision. This sudden change moved the conversational tone from colloquial language hybrid to formal and homogenous. One could speculate that this rigidity imposed on the style of communication had a negative effect on the creativity of the group. It is known that "flexibility is critical for problem solving" (Runco and Chand, 1994). Other potential social related causes of no creative input from either composer or performer in the rehearsal no.5 could be: conversation 'About the set up' taking over most of the communication (69%), 'Unrelated/Casual' conversation taking up a lot of time and causing a distraction from musical matters and stress connected with the upcoming conference presentation. The author feels that this language diversion, as interesting and full of potential for future research as it may be, proved inconclusive as an attempt to connect creative processes and linguistic issues.

Another aspect of rehearsal structure that seems to point to some correlation with the musical invention process is how the moments of playing music are distributed throughout the rehearsals. We noticed already that 'music playing time' did not differ much between all five cases, but the way these events are spaced out does differ greatly. A brief explanation of the author's classification of event is in order here. The aforementioned 'music playing time' refers to any music playing activity longer than ten seconds. Musical activities shorter than ten seconds are classified as 'demonstrations'. 'Music entries' refer to any musical

activity lasting longer than ten seconds. Below (Chart 1.15) we can see a breakdown of such ‘demonstrations’ and ‘music playing entries’ throughout five rehearsals.



We can see that there is a clear tendency for both demonstrations and music entries to decrease as the piece becomes more familiar. The more disjointed structure of music activities in the initial rehearsals could also be stimulating the creative process. As Dudek and Cote (1994) also suggest “maintaining openness of structure longer” can be very beneficial in creative thinking. Francis Bacon, approached by Sylvester, mentions:

“Originality is an emotional essence, a disposition to capture in its net the novel, the fresh, the quivering, the writhing essence of lived reality. As soon as it takes form it loses life, becomes fixed and thus obsolete, no longer an equivalence. The creative process is an emotionally involved extension of a continual search until the artist puts down the tools and declares the problem to be solved;” (Francis Bacon interviewed by Sylvester, 1975)

Accordingly one can strongly hypothesise that structuring the rehearsal time as a constant back and forth of small musical interludes and conversation about the piece would be the most fertile ground for creative ideas to grow. Once the music playing interludes become longer but less frequent, the chance for feedback, experiment and demonstration diminishes. As both the composer and the performer settle upon a certain version, a certain interpretation of the movement in question, the implementation of changes and ideas becomes more difficult. The music then becomes much harder to morph, like paint that's almost dry or clay that's almost settled. It is clear that the most important, structural, musical and interpretational changes happen in the first period of rehearsals. It was also then, and only then, that the phenomenon of 'joint suggestions' took place. One should not claim that it would be impossible to re-shape the piece of music at later stages but it is right to expect that it would be more difficult.

The author would like to finish this chapter with a further, perhaps somewhat isolated piece of data from the Kubiak/Szafranski project, which allies the composer's most productive (from the creative point of view) rehearsal to the most references to other composers he made throughout the entire process. During rehearsal no.4, Bartek refers to Ligeti, Berio and Bartok on three separate occasions. The role of creating analogies between matters is also a known tool in creative problem solving. The curious fact in this instance is that none of these composers relate to the periods most known and most performed by young practitioners. This issue will be discussed further in comparison to other Action Research projects that took place.

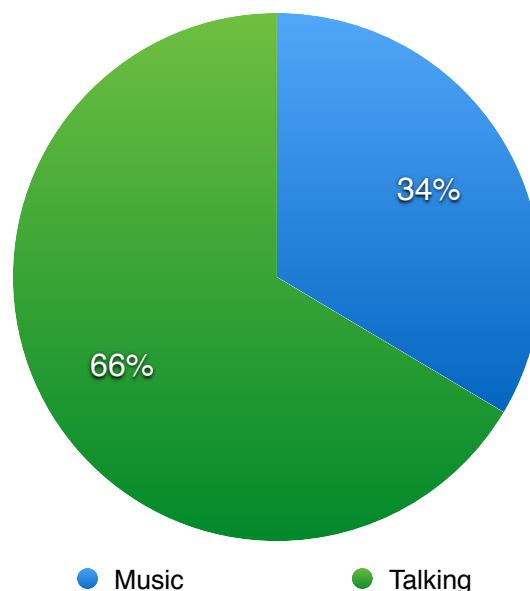
8.2 The Modulus/Lummi collaboration

The main and most important aspect of the observation part of this research (rather than the active research) was the one involving Modulus Quartet. The group, comprised of four professional string players: Jonathan Truscott, Craig Stratton, Mircea Belei and Nick Allen, describes itself as “London based ensemble specialising in performing original string quartet repertoire, written in close collaboration with a number of international composers” (<http://www.modulusquartet.com>). For the purpose of this project and with the agreement of the Modulus Quartet, one rehearsal was carefully documented and individual interviews with group members and the composer were conducted. The quartet was about to start work on the new piece of music, written by the composer Veera Lummi. They had already collaborated with each other in the previous year, when the group premiered and recorded Veera’s composition *12 Seconds of Light*. The group chose this particular collaboration for the researcher to investigate as they decided it represents their style of work best and therefore would be most suitable for the research project in question. The format of the rehearsal was similar to the one investigated with *Six Spiders* and *Eight* in chapters before, therefore it might give us some precious insight into the creative collaboration of individuals within analogous socio-cultural context. The collaboration represented the Workshop Collaboration Type. The observation of the workshop rehearsal of Modulus Quartet and Veera Lummi took place on the 8th of December 2017 and it was the first encounter with the newly written piece of music. The researcher would like to point out that the choice of documenting the initial rehearsal of this new project was not incidental. Having had a chance to observe an entire collaboration of pieces like *Six Spiders* and *Eight*, where the initial rehearsal seemed most fruitful, it seemed logical to try to follow the same pattern. Research involving ‘outside participants’ is always problematic from an organisational and technical point of view. Ideally it would be wonderful to conduct

an identical study and follow such process in its entirety, but gaining multiple-time access to the private practices of five professionals seemed borderline impossible. Maybe the situation would be different if the project in question were not a self-funded venture, but at this stage there is not much point in speculation. Similar data collection and analysis were applied. Rehearsal and interviews with participants were also complemented by a video recall session, giving the individuals a chance to self reflect on the process they took part in several months previously.

The rehearsal lasted for exactly 100min and out of this time 33 minutes 42 seconds were spent on playing music and 66 minutes and 18 seconds were spent on conversation. As with *Six Spiders*, playing music was classified as any musical activity longer than ten seconds. Activities shorter than ten seconds were classified as demonstration.

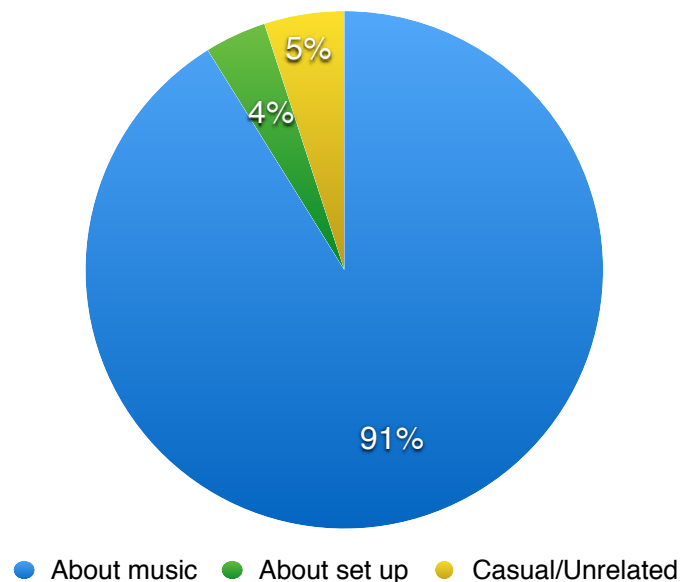
Chart 2.1 Music vs Talking in Mod/Lum



Within these almost 34 minutes of music, sixteen entries and thirty two demonstrations took place. As we can recall from the analysis of Kubiak/Szafranski project, entries and demonstration were most frequent in the first rehearsal and could point to a fertile method for creative idea generation. In the case of the Modulus project we do not have another rehearsal to compare it with, but some light might be cast onto this issue within the video recall process.

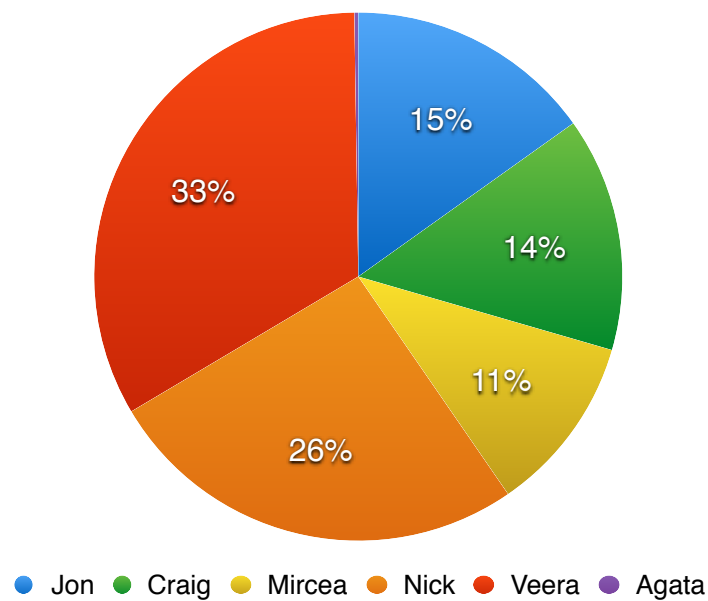
Looking closely at the 66 minutes and 18 seconds of Talking, we can see that most of the conversation time was spent on discussing the piece itself.

Chart 2.2 Conversation types in Mod/Lum



Further NVivo coding showed the breakdown of the personal contributions to the conversational time. We will come back to these after the analysis of all creative suggestion attributed to specific individuals.

Chart 2.3 Individual conversation inputs in Mod/
Lum



The researcher's presence went unnoticed for most of the rehearsal time, but being addressed a couple of times resulted in 'Agata' appearing as 0.24% of the conversational input.

In order to see whether there is a connection between how much participants contributed conversationally and the amount of ideas they generated, we have to analyse the entire rehearsal and try to map who proposes most creative changes and when. Already after the initial analysis it became clear that this would not be a simple task. The ideation process (Basadur, 1994) involving five instead of two people, like in the previous case of *Six Spiders*, is much more nuanced and complicated. It is very difficult to determine the authorship of original ideas in this dynamic environment. The specific work flow of Modulus quartet is based around very organic, sometimes even chaotic interactions. The speed of conversational interactions is vital in describing the nature of this group's rehearsal style. These rapid exchanges support a very fertile ground for productive idea generation, but they also sometimes cause confusion, forgetfulness and repetitiveness as a side effect. They also pose the danger of alienating an individual — one unwilling to 'push into' the

race of thoughts happening at a given moment. It is quite extraordinary that none of the string quartet members represent a more passive style of work. Every single person (including the composer) contributes at least several creative ideas throughout this rehearsal. We will now proceed to detailed analysis of creative moments observed during the Modulus Quartet rehearsal on the 8th of December 2017.

The first creative moment happens around a quarter of the way into the rehearsal and it can be clearly attributed to Nick Allen, the cellist. Nick notices a possible problem in one of the sections, which results in the composer giving permission to alter the part and 'add notes' as the cellist sees fit. This change was categorised as type [d], which stands for: 'Intention is clarified - Change is suggested - Accepted/Declined'. This change was implemented into the final version of the score in the form of shorter note values being used, which resulted in more notes in each bar.

"Nick: Sorry...I have another question for this first section

Veera: Sure

Nick: Do you want us to play exactly...the same...the note...the number of notes...

Veera: No

Nick: ...that you've written?

Veera: No...obviously if you go much faster you might want to add a few notes

Nick: yeah" (Modulus/Lummi collaboration, Rehearsal transcription, change no.1, category [d])

The second and third creative initiatives follow rapidly from the first one. Idea no.2 can be attributed to the composer, who again grants the possibility of creative choice to the cellist.

This again was later implemented in the score.

"Veera: uhm...I think you can end...we'll see whether you want to keep on going or whether you want to pause until everybody gets there and starts" (Modulus/Lummi collaboration, Rehearsal transcription, change no.2, category [c])

The second change represents the category [c], which stands for: 'Choice is given - Choice is made'

The following change was initiated by Jon (first violinist), who notices a problem/mistake within the score. In response to this, Veera communicates the original intention of the pause in question and the cellist offers a notational solution to the problem. This contribution clearly fits into the category [a], which is: 'Mistake is spotted - Correction is made'. This change was implemented into the score and the pause was removed from the bar.

“Jon: But there are two types of pauses you’ve written, the pause on the last note

Veera: No, I don’t want that

Jon: Or over the bar

Veera: Yeah

Mircea: Over the bar

Veera: I was trying to move it to a non-note, if there is a non-note there

C, M, N: haha

Nick: You have to do them as a symbol I think? and then you can put them wherever you want

Veera: Oh! I see, good tip, top tip!” (Modulus/Lummi collaboration, Rehearsal transcription, change no.3, category [a])

The next change (no.4) is based around an interaction between the violist and the composer. The performer requests a clarification in connection with the tempo marking and the composer offers the group a creative choice based on her impression of one of the versions presented by the quartet earlier. This represents the category type [c]. Change no.4 was implemented in the new version of the score in a form of more precise performance directions included in all parts.

“Mircea: When we do accelerando, ritardando, shall we do...how shall we...how would you like us to do it? Quite like...fast, or?

Veera: I really liked the version when you all had your own tempo and you weren’t...I felt like you were the most free in the version when you all started and ended at your own pace, cause you went faster and you went slower

Mircea: yeah

Veera: So, just feel it, just, like, go as fast as you want and as slow as you want

Mircea: yeah, ok, so really free” (Modulus/Lummi collaboration, Rehearsal transcription, change no.4, category [c])

The following innovation happens unplanned and without prior permission from the composer. The group simply makes a dynamic change when playing the fragment of the music. The alteration is spotted by Mircea and, presumably in the spirit of transparency with the composer, her acceptance is requested. This interesting development is categorised as [f] which stands for: 'Change happens spontaneously - Change is noticed - Accepted/Declined'. In this case there was no need to make any changes to the score.

"Mircea: It's a trick! sorry...Yeah...that was...when we do *accelerando*, we tend to do *crescendo* as well...*diminuendo*, *crescendo*...Is that alright?

Veera: Yeah...whatever...As long as there is like a general feeling of *diminuendo*, there can be these waves" (Modulus/Lummi collaboration, Rehearsal transcription, change no.5, category [f])

The next moment worth noticing is a creative experiment posed by the composer. It is interesting and very typical of this group's dynamic how immediate responses, clarifying the parameters of the experiment, are posed by Craig, Jonathan and Nick. Understanding the exact intention of the composer's request immediately became a priority. This change falls under the category type [e], which is: Experiment is proposed - Experiment is conducted - Accepted/Declined'. On this occasion the score was not changed.

"Veera: yeah...Can I ask you to do...

Mircea: Please

Veera: A version of F...Imagine that those are long notes with trills

Craig: yeah

Veera: Would that be possible? Can you show me that instead of...

Craig: Instead of tidi, tidi

Veera: Yeah...trills

Craig: And are the trills at variable speeds as well?

Veera: Yeah

Craig: Ok

Jon: Trill on the upper note of the notes we've been given?

Veera: yeah

Nick: Do you want me to carry on with harmonies underneath that? Do you want all four of us to do trills or do you want mine...

Veera: All four of you just to see what it sounds like if that's ok?" (Modulus/Lummi collaboration, Rehearsal transcription, change no.6, category [e])

This experiment later become a catalyst for many more creative ideas and further sonic experimentation. Immediately after the musical demonstration of change no.6, Nick offers two new ways of potentially varying or expanding on the initial idea. Both of these are also categorised as [e]. In the case of changes no.7 and no.8, a change to the score was introduced. The change present was not exactly an indication of a trill but rather a written out passage that imitates the sound of a trill.

“Nick: You could do two and two?

Veera: Yeah

Nick: Or me keeping the harmonies underneath and the three of them doing trills on top? Something like that?

Veera: Yeah...that might? At least from the very last section

Craig: At G, we can try that?

Veera: Yeah” (Modulus/Lummi collaboration, Rehearsal transcription, change no.7 and no. 8, categories [e])

The next suggestion comes from Nick, who spots a potential problem with the way the tempo changes were initially interpreted by the group. He also offers a solution, which is accepted by the composer. This contribution is categorised as [d], which stands for: ‘Intention is clarified - Change is suggested - Accepted/Declined’. The score was changed. More timing indication was included by the composer and the end of the piece was expanded on.

“Nick: ...is that there is...we’re going too extreme too quickly in fast and slow

Veera: Yeah...maybe?

Nick: and I feel like it needs to be more expanded

Veera: Gradual, yeah...” (Modulus/Lummi collaboration, Rehearsal transcription, change no.9, category [d])

The researcher would like to point into how little time there is between the identification of the problem and the solution offered. As mentioned repeatedly by researchers in the field of cognitive psychology, the importance of problem finding cannot be overlooked (Getzels and Csikszentmihalyi, 1976). The area of creative problems is extensively researched, especially in connection to science, where the analysis of the process of formulation and

solution is somehow easier to map, than in disciplines like art and music (Dudek and Cote, 1994).

The following idea (change no.10) was also initiated by the cellist and this time it was met by an immediate rejection from the composer. This falls under the category type [b], which is: 'Simplification is proposed - Accepted/Declined'. The score was not changed in this case.

"Nick: So I wonder whether it's a case of writing in...notating in music so we've got a repeated bar, so you write the repeated bar, that we can then do what we want within and you say move on to the next person...you order that people come and change...

Veera: Change the harmony?

Nick: Harmonies yeah

Veera: You see I don't want that for the first...like, I don't want you to be aware of who's changing the harmony when" (Modulus/Lummi collaboration, Rehearsal transcription, change no.10, category [b])

One of the common behavioural aspects that do not encourage creative cognition is fear of judgement. Emotional attachment to ideas and fear of rejection will not allow potentially good ideas to develop. The Modulus quartet's willingness to drop ideas and move on without a quarrel is also what makes them excellent at creative collaboration. This is confirmed by the next change, when Veera's rejection of Nick's previous idea is immediately followed by another idea of his, reinforced by another quartet member. This time the concern is the length of the section. This change belongs to the category type [c]. The score was changed accordingly.

"Nick: It feels a bit like that section should be maybe kind of longer to give ourselves a chance to get through the kind of waves and such

Veera: yeah

Craig: Extending it is alright, isn't it?

Veera: Yeah, exactly! It can be as long as you want it" (Modulus/Lummi collaboration, Rehearsal transcription, change no.11, category [c])

Another situation which resulted in Veera offering the group creative input, was initiated by Mircea. His enquiry about the dynamics clarified composer's intentions. This change also

corresponds to the category type [c]. There was no need to change the score on that occasion. The change was implemented regardless.

“Mircea: Would you like us to do sometimes crescendo decrescendo in the same...in the same time?

Veera: Oh, everybody doing...

Mircea: Crescendo decrescendo at the same time, but different tempo...would you like to try some times or not? no

Veera: Uhm...

Mircea: no...

Veera: I don't want to give you any instructions on that, I want you to do just what you feel like doing

Mircea: But if we feel like this and sometimes we come together...I don't know...

Veera: Yeah, yeah...If you feel that that suits then yes!” (Modulus/Lummi collaboration, Rehearsal transcription, change no.12, category [c])

Out of Mircea's enquiry (change no.12) arose a notational problem, which Veera noticed immediately. This falls under the category type [d].

“Veera: (...) notation wise any tips are welcome cause I don't really know how to notate that, but maybe...” (Modulus/Lummi collaboration, Rehearsal transcription, change no.13, category [d])

After Nick's elaborate explanation of proposed notation for sections A and B of the piece, the composer agrees. The score was changed accordingly.

“Veera: Yeah...and I guess from B onwards I have to notate it like that cause one of you is keeping the tempo

Nick: Yes

Veera: But in A maybe

Nick: But even not necessarily cause you could give...there is a way you can do scores in Sibelius when you can give the viola part an actual number of bars

Veera: Yeah” (Modulus/Lummi collaboration, Rehearsal transcription, change no.13, category [d])

The next creative idea comes from the first violinist, who suggests an experiment. Veera is open to the idea but expresses her reservations. This clearly falls under the category [e].

The score was not changed.

“Jon: Have you experimented the other way round? With any other combination of trills and...Veera: No...If you want to? I think only trills is going to be too weak” (Modulus/Lummi collaboration, Rehearsal transcription, change no.14, category [e])

The composer's reservation is immediately followed by Craig's suggestion, which is categorised as [e]. The change was not implemented in the score this time.

"Craig: What if just one of us was doing the trills?

Veera: Maybe, yeah" (Modulus/Lummi collaboration, Rehearsal transcription, change no. 15, category [e])

Out of which arises another creative idea (also category [e]), this time courtesy of Nick (the cellist). The score also remained unchanged here.

"Nick: I quite like the interplay between...well we can try it! and what about if one of you start the trill between F and G as well? So you have one person doing...

Craig: You mean between F and the end?

Nick: No, I mean between F and G, and somebody else join at G...so you have one person like Jon starts somewhere half way between F and G

Craig: Yes

Nick: So once we get the idea of trill happening and then we get to G and you join in and we have the trill happening.

Craig: Ok, let's try it

Veera: Yeah" (Modulus/Lummi collaboration, Rehearsal transcription, change no.16, category [e])

The cellist's leadership in the rehearsal is often a catalyst for other members further creative involvement. In this case, Nick's initiative to put the first violinist on the spot caused Jon to initiate refining the trill idea further by offering Veera a choice of two options. This belongs to the category type [c]. The score was not amended on this occasion.

"Jon: Just a question about the trills

Veera: mhm

Jon: How...because they...because we've got the accelerando as well, did you want the trill on one sustained note? and the trill changing because we were changing with the bows, so it could be just written...it could be thought of as [*demonstrates*] or it could be [*demonstrates*]

Veera: With bow

Jon: So we actually bowing...moving the speed of the bow as well?

Veera: Yeah" (Modulus/Lummi collaboration, Rehearsal transcription, change no.17, category [c])

The first violinist stays at the forefront of the enquiry after that moment and asks about the nature of instrumentation in that particular moment of the piece. He also offers a possible experimental solution. This contribution falls under the category type [d]. The change was implemented in the score.

“Jon: The way that...the question I had before was to experiment, why is it the bass instruments that are doing the da da da da da and we’re fluttering around? Is it the nature of the violin there? and that was the question before when we change into trill, so they are two separate things really

Veera: That’s true, yeah” (Modulus/Lummi collaboration, Rehearsal transcription, change no.18, category [d])

One of the strongest setbacks in creative idea implementation is “fear of making a fool of oneself or being ridiculed (which) leads to the feeling that it is not polite to be too inquisitive, or wise to express ignorance or ask ‘Why?’ about matters that seem to be accepted or known by everyone else” (Basadur, 1994). Jon does not seem to be timid in his clarification request (category [d]), which he follows with a new idea almost straight away. The variation offered is met with the composer’s approval.

“Jon: Or to go from trill to straight...

Veera: Yeah, actually that’s a nice idea just giving you that freedom as well” (Modulus/Lummi collaboration, Rehearsal transcription, change no.18, category [d])

This example is particularly interesting as when we skip forward to change no.20 (also category [d]) we can see that Mircea has stumbled upon the same idea later on.

“Mircea: We are a bit lost and the cello is keeping the atmosphere there and it’s kind of serious? I don’t know...

Veera: Yeah, well, that’s kind of the whole idea of these two sections that it’s very static, but there is that movement of

Jon: Mircea, that was my point before to the cello doing the da da da da underneath and us flutter around

Mircea: That’s amazing, you too?

Jon: Yeah” (Modulus/Lummi collaboration, Rehearsal transcription, change no.20, category [d])

The reason for the viola player missing out on the conversation when Jon first enquired about this matter was easily explained by the performer being preoccupied by another issue he did not hesitate to mention at the time. This was representing type [e]. The score remained unchanged here.

“Mircea: Shall we try actually from F, that we keep the cello in time until the end and then we just experiment the other stuff, just to see

Jon: That’s another issue as well

Nick: That’s another” (Modulus/Lummi collaboration, Rehearsal transcription, change no. 19, category [e])

Even though this was merely a ‘problem finding’ achievement, the author decided to categorise it as a ‘change’ simply because of group’s undoubted confirmation of the presence of the issue.

The next period of the rehearsal is creatively dominated by Nick, who suggests two ideas (category [c]) and finds a reason for a mistake spotted by Craig. The first of these is suggesting a temporal change in the G section. The score was changed accordingly.

“Nick: and the other option is that I just do is I stay in time and from G I just get slower, slower and slower

Mircea: That’s the fourth option” (Modulus/Lummi collaboration, Rehearsal transcription, change no.21, category [c])

The following idea (category [e]) comes after and as a result of the just-presented musical example. The score was not changed here.

“Nick: Should we...I wonder if we should come out in the reverse order that we come in?

Veera: Yeah, maybe I should actually write that in the score...uhm...making a note of that” (Modulus/Lummi collaboration, Rehearsal transcription, change no.22, category [e])

And finally he spots the reason for a notational mistake (category [a]), which was originally noticed by the second violinist. The change was included in the score.

“Craig: No, I don’t have that written...I’ve just got out of time

(...)

Veera: Why you don’t have it? You supposed to have it where everybody else has it

Craig: At F I haven’t got any indication that it’s out of time, that I’m being officially told...

(...)

Nick: Aaa...It’s because it’s in the viola part, it’s attached to the viola clef” (Modulus/Lummi collaboration, Rehearsal transcription, change no.23, category [a])

After the brief moment of the cellist’s leadership, the second violinist and violist present their ideas of modifying the section that the group just demonstrated. Both of these fall under the category type [e]. Neither of the changes was implemented in the score.

“Craig: Do you want to do Jon and Mircea on this one?

Mircea: Let’s try all four of us” (Modulus/Lummi collaboration, Rehearsal transcription, change no.24 and no.25, categories [e])

This sort of brainstorming, in which ‘ideas are thought to be generated before they’re evaluated’ (Runco, 1994) is another tool, which the group, probably unconsciously, uses to improve their creative efforts.

To understand the next change suggested by Veera, we must go back to change no.18 and no.20. In our current case the composer seemed to have reached the same conclusion as the first violinist in change no.18 and the violist in change no.20. Around four minutes have passed since the issue was last mentioned and the composer does not acknowledge or refer to these previous suggestions when making her ‘experiment’ request (category [e]). This phenomenon seems to point strongly in the direction of extreme like-mindedness among individuals in this group. This was not included in the new version of the score.

“Veera: Can we try you keeping tempo

Nick: Just keeping tempo all the way through?

Veera: Yeah...or? in G maybe, like, slight changes but not anything extreme

Nick: Yeah, yeah” (Modulus/Lummi collaboration, Rehearsal transcription, change no.26, category [e])

Sometimes, as in the case of Six Spiders, creative ideas come full circle. In the next case, the consensus reached between Nick and Veera in change no.22 is questioned by Jon. The first violinist courageously presents the case for adapting a different approach towards ending the piece. The composer agrees and with her mind changed, previously mentioned change no.22 is not applied. This falls under the category type [d]. The change was implemented in the score.

“Jon: Do you think it dramatically changes everything if we actually plan who comes out?

As soon as we have a plan

Veera: Yeah

Jon:...it changes it from something that just happens in the spirit of the moment

Veera: Yeah...don’t plan it, and I’m probably gonna keep the score like this and just write ‘Come out at your own pace’ or something? just so that...

Jon: It’s not that I think it’s wrong, it’s just I know as a performer as soon as you’re given a free rein it changes everything. If you’re given a free rein but then with restrictions you’re in

a different world

Veera: Yeah, exactly and I want to...I feel like the struggle with this is gonna be landing to habits and I don't want that, I want to keep the beginning and the end as loose as possible" (Modulus/Lummi collaboration, Rehearsal transcription, change no.27, category [d])

Being able to question another performer's idea is an example of a practice that makes Modulus Quartet's work so successful. As Runco (1994) points out rightly 'In any case, the only strategies that will allow continued creativity are those which are open to modification'. The workshopping rehearsal stage, when the piece would still be categorised as 'work in progress' by the composer herself, is exactly the right place and time for both finding and questioning new ideas. Regarding the interaction above, the author would also like to point out that it would be a very common behaviour to start overthinking the matter and end up not making any decision whatsoever. This phenomenon is widely recognised in cognitive psychology as 'paralysis by analysis' (Basadur, 1994) and often happens in a context of looking for creative solutions in a group environment. However for the Modulus Quartet this does not become a set back either in this or any other 'change' cases presented in this research.

The next 'change' happens when the first violinist spots a mistake in his score. This falls under the category type [a]. The score was changed accordingly.

"Veera: E is ff

Craig: Yes

Jon: Oh, I don't have that

Veera: Oh..." (Modulus/lummi collaboration, Rehearsal transcription, change no.28, category [a])

As trivial as it may sound it is an important detail, which suggests the continuous focus and engagement from every string quartet member throughout the entire rehearsal.

Veera's following suggestion (category [b]) is provoked by the quartet's lively discussion and their previous demonstration of the musical fragment in question. After listening to the group's exchange, the composer concludes with:

“Veera: Uhm, yeah..I’m wondering whether I should write it as f, as it would naturally go down in volume, because of the nature of how you’re playing and also decreases in harmonies” (Modulus/Lummi collaboration, Rehearsal transcription, change no.29, category [e])

This idea gets almost immediately picked up by the first violinist, who attempts further clarification (category [e]). The change was included in the score.

“Jon: I think changing dynamics when it changes...put it into a bigger block

Veera: Yeah

Jon: If we go across with the dynamics slightly so we blur it...dynamically

Veera: Yeah...It’s quite a big change anyway so it will” (Modulus/Lummi collaboration, Rehearsal transcription, change no.29, category [e])

The flow of refining change no.29 is interrupted by the cellist who suddenly offers creative input regarding articulation in another passage (category [e]). The score was not changed here.

“Nick: I’m just wondering...this is not for right now, but just the section between D and E when it does go more into the legato bowing, whether the [*demonstrates*] should be legato as well rather than staccato, but we can try that later on” (Modulus/Lummi collaboration, Rehearsal transcription, change no.30, category [e])

This behaviour is a good example of what the author referred to as ‘slightly chaotic’ when classifying the consequences of the rapid style of discussion. This, however creatively valuable input, became the reason for a small period of distraction, which followed the comment. Deciding whether breaking the flow of groups conversation is valuable or not can prove challenging. The idea offered by Nick was valuable and probably if not expressed in the moment, it would be forgotten. The question is whether the consequence of creating distraction and breaking the flow of the conversation still make it worthwhile.

The following ‘change’ was the composer expressing a strong preference towards an articulation that she did not originally include in the score. This is suitable for the category type [d]. There were no changes to the score.

“Veera: So I want you to highlight that, so probably need to write accents in the beginnings of...” (Modulus/Lummi collaboration, Rehearsal transcription, change no.31, category [d])

The following innovation is analogous to change no.5 describe earlier. The modification simply happens unplanned during the ‘play-through’ as is then noticed and mentioned by the violist, exactly like in change no.5. It is best described by the category type [f]. The score was not changed on this occasion.

“Mircea: We were sul ponticello with Jon...we just felt it, I don’t know...Because we almost resist...Did you like it?

Veera: Yeah, I did like it” (Modulus/Lummi collaboration, Rehearsal transcription, change no.32, category [f])

Shortly the composer also confirms her intention to implement the sul ponticello into the score:

“Veera: Yeah...no, I like it! I’m gonna properly add it in the score” (Modulus/Lummi collaboration, Rehearsal transcription, change no.32, category [f])

The next example is a very interesting case of role distortion. The second violinist reaches out to the composer with a creative idea. The cellist responds to the idea, taking the lead over the decision. This change falls under a hybrid of categories [c] and [e]. The score remained unchanged.

“Craig: Shall we do all separate bows, Veera? to start with, rather than any sort of legato?
Nick: I think I like the slur, I think we should do [*demonstrates with Veera*] Let’s try it...no, not too much, just a little pointing I think” (Modulus/Lummi collaboration, Rehearsal transcription, change no.33, categories [c] and [e])

The next change is a common example of the performer narrowing the creative choice to two options and offering the composer the final say. This is clearly the category type [c].

The change was not implemented in the score.

“M: I start six notes legato I got...shall I do three notes legato or shall I stay like that?
[*Veera demonstrates*]

M: Ok” (Modulus/Lummi collaboration, Rehearsal transcription, change no.34, category [c])

The following moment is somehow linked with the previously explained one, but more complicated. It was also categorised as type [c]. The score was not changed.

“Nick: Do you want...also, do you want these more legato? From this section, from D?

Mircea: Yeah, ok

Veera: I think whenever you are without any...well...when you're just in twos, just like you did before

Nick: Ok...cause it felt like there was too...it felt like the section...it felt like there...the whole feel of the section felt more legato in general

(...)

Nick: And it felt like the...it was just too

Veera: Too in your face?

Nick:...too exposed

Veera: Well if it feels like that then you can go more legato, but the important bits are to highlight the rhythm changes” (Modulus/Lummi collaboration, Rehearsal transcription, change no.35, category [c])

‘Change no.36’ is a simple case of the composer offering a phrasing/slurring idea with a strong inclination towards her preference, which strongly suggests the category type [d].

The score remained unchanged.

“Veera: I...uhhh...Try threes, but I feel like especially since you're so high up it's pretty obvious for you, especially for alto, you need to highlight the threes” (Modulus/Lummi collaboration, Rehearsal transcription, change no.36, category [d])

This is then followed by Jon's timid idea, to which the composer does not get the chance to respond as the violinist takes charge and decides to demonstrate it immediately. This change falls under the type [e]. No changes were made to the score.

“Jon: Maybe I could do something more...maybe try it in fours? I don't know...

Nick: Try it in fours?

Craig: I think we should leave it as it is, personally

Jon: Can we just try fours as we've done as it is

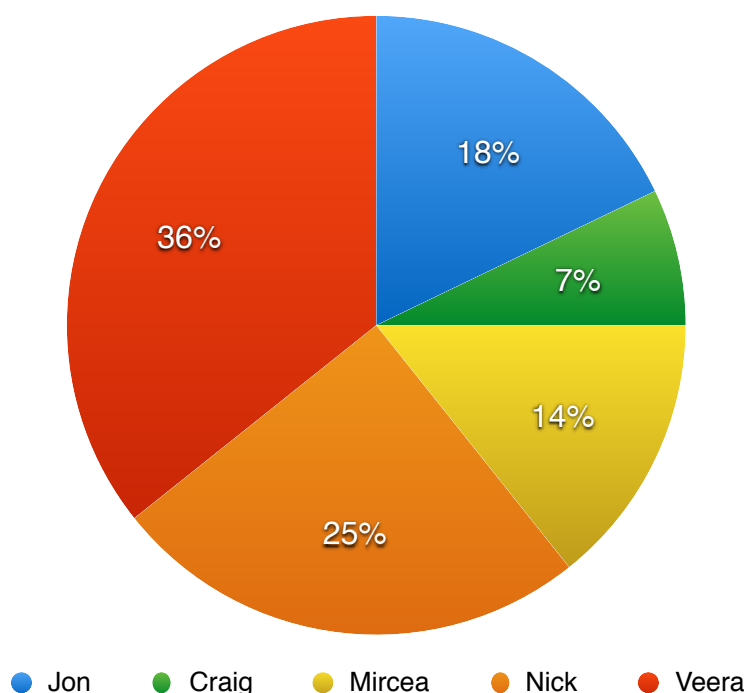
Craig: Yes, yes” (Modulus/Lummi collaboration, Rehearsal transcription, change no.37, category [e])

The last of the creative ideas/changes that took place in this rehearsal presents a good way to summarise the quartet's collaborative relationship with the composer. The idea arises following a musical demonstration and is not like the previous cases based around offering a dual or a singular choice. Offering a creative input without the need for setting out parameters is a sign of a great trust that the composer has in the group. This falls under the category type [c]. No permanent score changes were proposed or made here.

“Veera:...so I think I’ll leave it to you
Jon: ok, we will experiment with it” (Modulus/Lummi collaboration, Rehearsal transcription, change no.38, category [c])

This detailed analysis of creative input of the group members and the composer allows us to develop an insight into how a successful collaboration happens. Throughout the process of categorising and attributing all creative changes and ideas we gained insight into what makes Modulus Quartet so good at what they do. During the video recall session, the group was shocked to find out how much of their rehearsal time is spent on talking. These verbal interactions, as in the case of Kubiak/Szafranski project, are of great importance. Chart 2.4 is describing the ownership of all analysed ideas.

Chart 2.4 Ownership of changes in Mod/Lum



There is a clear creative domination of the composer herself and the cellist, Nick Allen. If we look back at the graph describing the division of ‘talking time’, we can clearly see a strong likeness between the two. The only person whose data did not follow from one to another is Mircea, which might be due to English being his second language. This made

him the least confident speaker in the ensemble, but not the least 'idea contributor' out of the group.

The visualisation of changes and its categorisation shown below gives an idea on how dynamic and evenly distributed the creative interaction of the group is. It also shows individual predispositions for contributing a certain type of idea more than another. As we can see the composer's preference for the category [c] suggests a great confidence she had in the group with making their own choices. Nick and Craig's preference for category [e] contributes to quite even distribution of experiments throughout the entire rehearsal. Mircea's interest in spotting the spontaneous changes had a great individual impact on the transparent character of the composer/performer relationship. Finally Jon, Nick and Veera's effort to keep searching for clarification of the ideas and musical intention helps maintain structure and direct the focus back to the score and music itself. This varied and colourful creative interaction makes a great model for a successful collaboration and could become an example to follow for groups who struggle more with productive creative collaborations. Chart 2.5 (next page) represents colour coded idea distribution throughout the duration of the rehearsal.

Who?	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
Vena	b	c	a	c	f	e				b	c	c	d				c						a
Jon			a											e			c	d					
Craig															e								a
Mincea				c	f						c								e	d			
Nick	d		a			e	e	d	b	c		d			e					c	e		a

	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	
		e	d	a				d	f		c	c	d		c	3xa, 1xb, 8xc, 4xd, 2xe, 2xf, 0xg
			d	a	e				f			d	e			2xa 3xe 1xc 1xf 3xd 0xb,g
e										c	e					1xa 0xb,d,f,g 1xc 3xe
e									f		c					3xc 2xf 1xd 0xa,b,g 2xe
					e					c	e		c			2xa 3xd 1xb 6xe 4xc 0xf,g

Chart 2.5 Idea distribution throughout rehearsal in Mod/Lum - sketch

8.3 The Konvalia/Jones collaboration

The Konvalia/Jones collaboration represents the Traditional Collaboration Type. *String Quartet no.9* was written by Martin Jones for the Konvalia String Quartet (violin I - Alina Hiltunen, violin II - Agata Kubiak, viola - Marietta Szaloki, cello - Andrea Derdak). The composer worked with Konvalia Quartet multiple times in the past, when the group was commissioned to record his earlier String Quartets. However String Quartet no9 was the first piece composed with that particular group in mind, which makes it somewhat more significant than others. The piece was completed in late 2016 and the quartet began rehearsing the music in late January 2017. Martin Jones' composition consists of four movements: Allegretto, Vivace agitato, Andante and Allegro giocoso. The composer explains the origin of this work:

"I was inspired by the Konvalia Quartet's performance of Shostakovich's 8th Quartet as part of their Music In Motion project. It involved playing from memory and moving about the performance area to enhance the emotional impact of the piece – to some extent acting it out, a kind of Music Theatre. I wondered whether a quartet could be written especially for a performance In Motion." (Martin Jones, program notes from the 7/12/17 world premiere)

Martin later explains why he decided to abandon the idea of a choreographed performance:

"My Ninth therefore begins with an empty, or dark, stage with the cellist gradually appearing whilst plucking a rhythm on an open string. All the rest stems from that beginning, although as the music becomes more complex, it becomes harder to memorise. So I abandoned the In Motion idea as an overall objective and let the quartet develop as it wanted. Returning to the opening music at the end does, however, allow the players to leave the stage, or the lights to fade. Actually, all stage directions are entirely optional and the quartet may be performed in the usual way." (Martin Jones, program notes from the 7/12/17 world premiere)

Rehearsals for the *String Quartet no.9* took place at the University of West London between 31st January 2017 and 3rd December 2017. The world premiere of the piece took

place on the 7th of December 2017 at Saint Mary's Church in Ealing. The first two and last two rehearsals were documented and will be referred to numerically as follows:

Rehearsal no.1 (31st of January 2017)

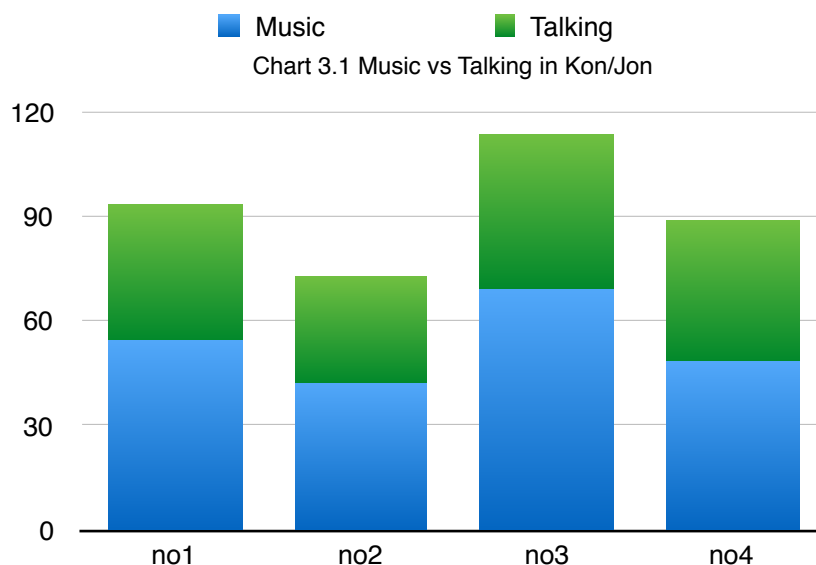
Rehearsal no.2 (7th of March 2017)

Rehearsal no.3 (26th of November 2017)

Rehearsal no.4 (3rd of December 2017)

The documentation process consisted of video and audio recording followed by precise word-by-word transcription of the data. The data analysis was then conducted using NVivo software. Owing to an injury sustained by the participant Andrea Derdak, a personnel change was necessary for the last two documented rehearsals. The quartet had great difficulty finding a replacement at such short notice. Therefore the composer himself offered to cover for the missing cellist. Martin Jones had experience playing cello in string quartets of a high amateur standard and as he knew his own music very well, he became the obvious choice as a deputy cellist. This unusual situation did not cause much disruption to the rehearsal schedule. Having the composer present at rehearsals no.3 and no.4 did not come across as a major intrusion as it happened to be the exact time when Martin was scheduled to join the quartet, as a collaborating composer, in order to provide feedback on the piece. The quartet conducted more rehearsals between 7th of March and 26th of November. These were also documented but not chosen for the analysis for practical reasons. If the entire documented process of rehearsals of Martin Jones' *String Quartet no.9* were to be analysed, the focus of this entire thesis would be dominated by this piece of music. The value of the comparative nature and variety of the research was seen as more important and determined the use of the first two and last two rehearsals only.

Chart 3.1 below (numbers indicate minutes) demonstrates the rehearsals' length variation as well as the division between music playing and chatting in each rehearsal:



We can observe that in contrast to the previously analysed Kubiak/Szafranski collaboration, the music playing time varies quite a lot between the rehearsals and talking does not vary a great deal. Talking time was again split into three categories representing: Talking about the music, Talking about the set up and Unrelated/Casual Talk. Below (Charts 3.2 - 3.5) is a breakdown of all Talking content, with 100% representing the entire word content of a given rehearsal.

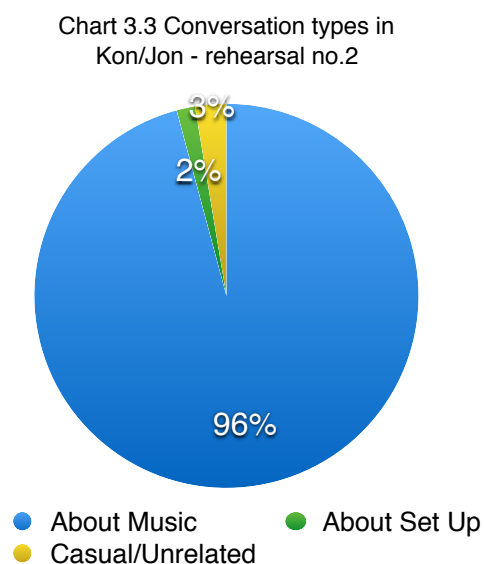
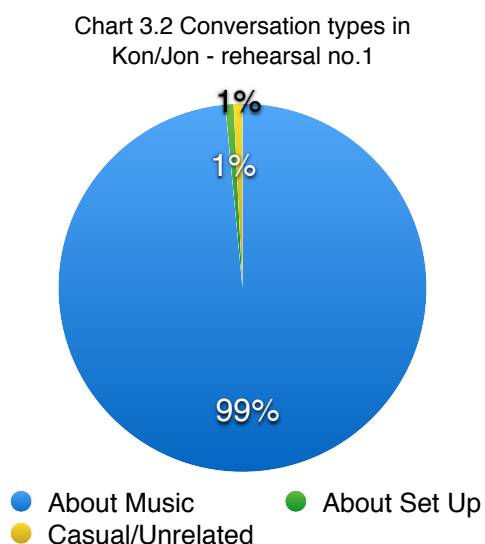


Chart 3.4 Conversation types in Kon/
Jon - rehearsal no.3

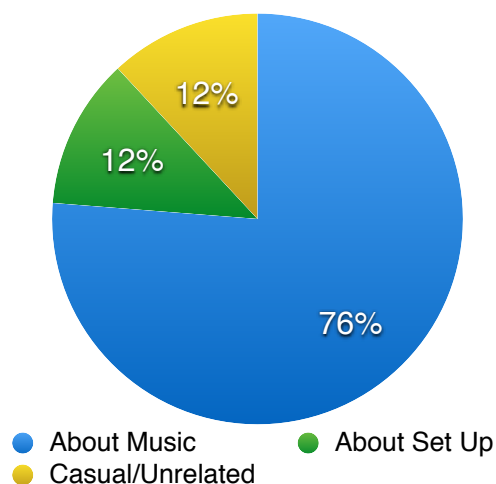
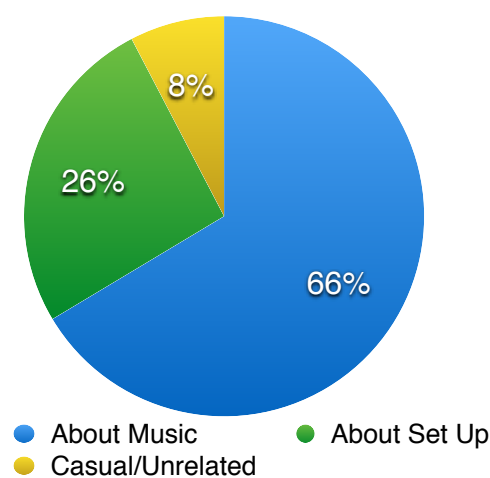


Chart 3.5 Conversation types in Kon/
Jon - rehearsal no.4



We can see from these that, similarly to the Kubiak/Szafranski collaboration, talking about the piece decreases with time and talking about the set up increases accordingly. This again has to do with growing familiarity with the piece of music and the impact it has as a conversational stimulus. The increase in 'set up' conversation is also easy to explain as the closer the group gets to the premiere concert, the more time needed to be spent discussing non-musical logistics connected with the event. In the case of *String Quartet no.9* 'About set up' conversations refer to discussing non musical aspects of the performance such as choreography, seating plan, soundcheck details, concert timings and even program notes, running order and dress code details. The noticeable growth in Casual/Unrelated conversation also has an important function in rehearsal no.3. Welcoming the composer as a new cellist could potentially have a disruptive influence on the social dynamics of the Konvalia Quartet. There usually was not much need for casual conversation in the precious rehearsal time and the data in the charts from rehearsal no.1 and no.2 represent an established ensemble's dynamics very well. The sudden increase in casual chat could be connected with the need for building familiarity through 'getting to know each other' and 'defusing' the social tension through stories, jokes and anecdotes.

The noticeable drop of Casual/Unrelated to 8% in rehearsal no.4 suggests that some significant familiarity has been established. Such a quick transition could be linked with a two way flow of social capital (Bourdieu 1977) based on the composer's familiarity with the group (the piece was written with the Konvalia Quartet in mind) as well as the performers' thorough understanding of the subtleties of Martin Jones' writing style and aesthetics. Before looking closely at creative change categories and their distribution between rehearsals no.1 to no.4, we ought to present graphs representing division of 'talk time' between quartet members.

The pie charts below 3.6 - 3.9) represent percentage divisions, with 100% being the entire 'talk time' in given rehearsal.

Chart 3.6 Individual conversation time in Kon/Jon - rehearsal no.1

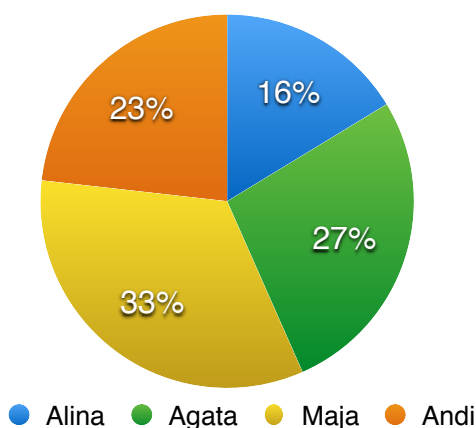


Chart 3.7 Individual conversation time in Kon/Jon - rehearsal no.2

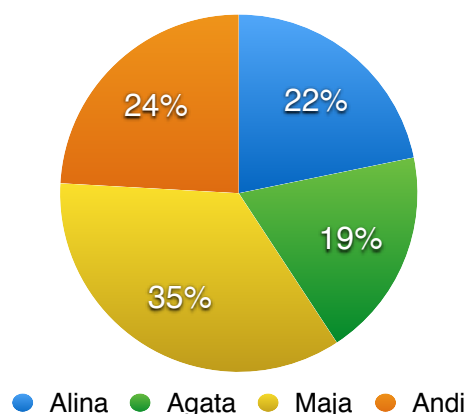


Chart 3.8 Individual conversation time in Kon/Jon - rehearsal no.3

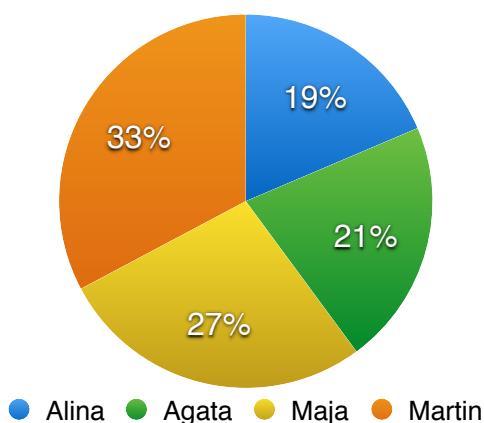
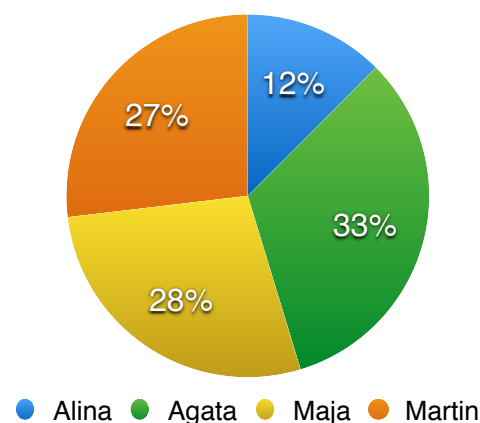
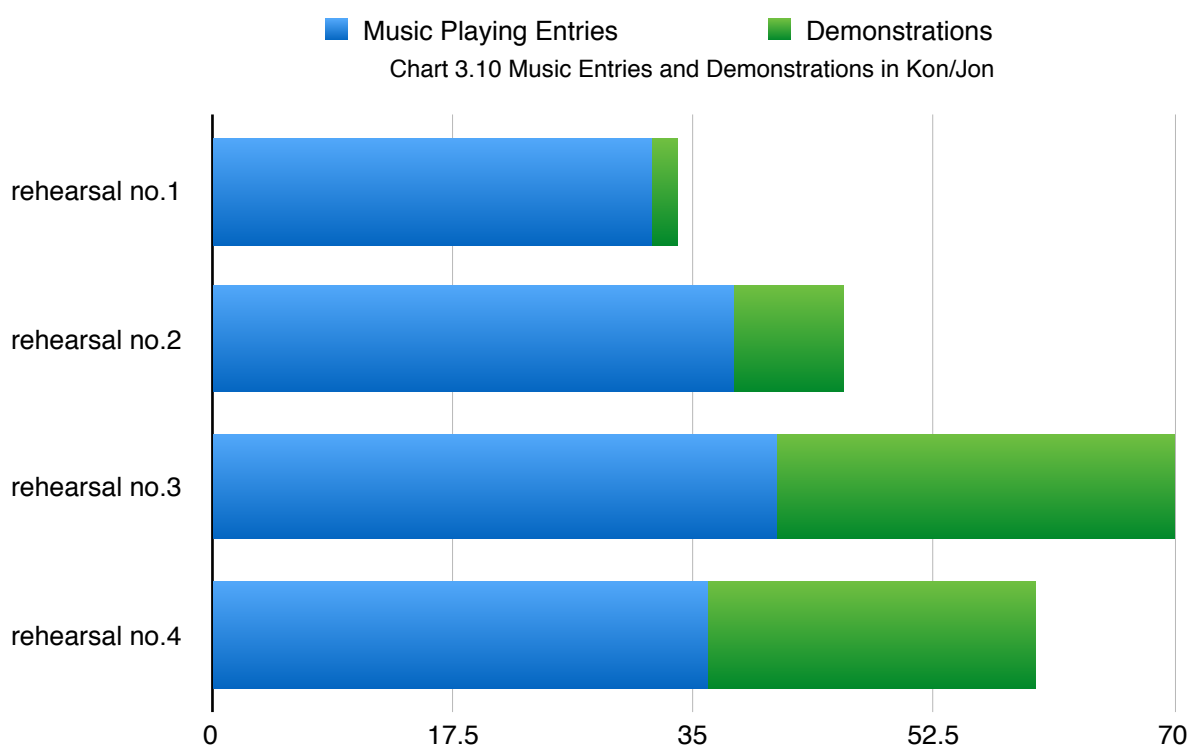


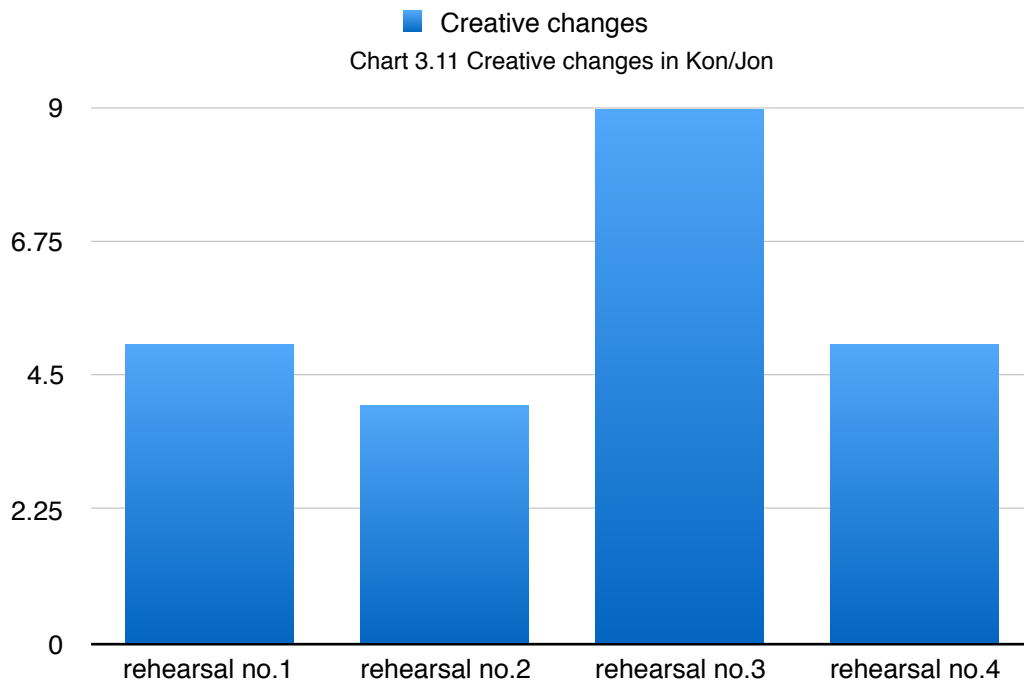
Chart 3.9 Individual conversation time in Kon/Jon - rehearsal no.4



In the Konvalia/Jones collaboration music playing time varied a lot throughout all four discussed rehearsals. The shortest observed was 42min of music playing in rehearsal no.2 and the longest - 69min of music in rehearsal no.3. 'Talking time' on the other hand was more stable, with the shortest being 30min in rehearsal no.2 and the longest - 44min in rehearsal no.3. Music activities were also analysed under 'music entries' and 'demonstrations'. 'Music entries' represent how disjointed the musical activities were in a given rehearsal and 'demonstrations' simply stand for any musical activity shorter than ten seconds. Chart 3.10 represents a breakdown of distribution of musical entries and demonstrations through all four rehearsals.



We can see from these data that rehearsal no.3 represents a peak for both fragmentation of musical activity and presence of demonstrations. Below is a chart (3.11) representing all the creative changes that took place in all four rehearsals:

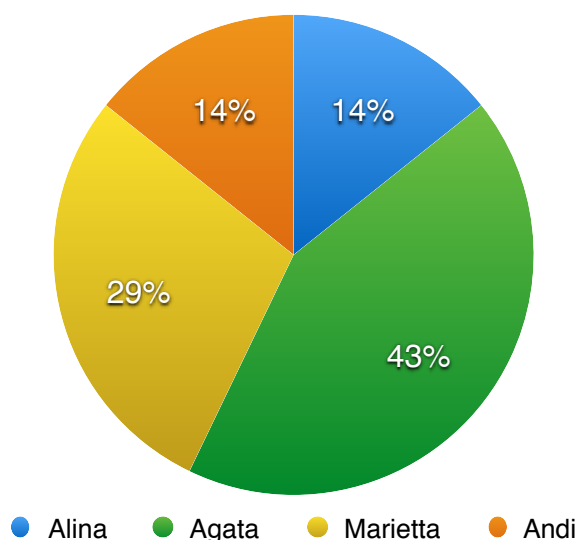


As with observations from the Kubiak/Szafranski collaboration, the most disjointed character of musical activities in rehearsal no.3 seemed to stimulate more verbal interactions and also more creative change suggestions. This also happens to coincide with the first rehearsal appearance of the composer, which could have been a catalyst for this slight change in behaviour. I will now look into which changes were suggested by quartet members in all four rehearsals.

Rehearsal no.1

In rehearsal no.1 five creative changes were suggested in total, most of them of a minor, editorial nature. The chart below presents the division of authorship behind the changes observed. One should bear in mind that as with the Modulus/Lummi collaboration, when dealing with an ensemble of more than two people, it can be difficult to determine exactly which individual was solely responsible for a creative suggestion. Therefore joint responsibility is attributed to many of the suggestions observed.

Chart 3.12 Ownership of changes in Kon/Jon
- rehearsal no.1



Change no.1 takes place in the 35th minute of the rehearsal and is initiated by the first violinist - Alina.

“Alina: this 7/8 is just confusing me..What’s the harmonic?is it just an A? where do you play an A? It’s there so it should be that pitch right?

[*Violins trying harmonics*]

Alina: I like it lower like this...Rather than this

Agata: haha I’m cheating

Alina: This is also right... That’s a question for Martin

Marietta: Yes!

Alina: Question mark... So I’ll just play that one for now.

Marietta: Even you can text me which bar it is, so I can email him” (Konvalia/Jones collaboration, Rehearsal no.1 transcription, change no.1, category [d])

This change is categorised as [d], which stands for 'intention being clarified'. In this case the immediate resolution was not possible due to the composer's absence. Marietta's suggestion to contact Martin Jones to clarify the issue shows good initiative, it was forgotten however and never followed up on.

Change no.2 was suggested by Agata and categorised as a combination of [g] (editorial) and [e] (experiment). This suggestion was mostly aimed at sharing a cognitive experiment that could help achieve better intonation in the passage.

"Agata: You can think about it just as normal C, but with a Bb...So when you think about the shape, everything is just a semitone higher, so you can think as...

Andrea, Marietta: yeah

Agata: So you don't need to know haha...just don't use open strings haha

Andrea: haha! oh yeah!

Marietta: OK lets try again" (Konvalia/Jones collaboration, Rehearsal no.1 transcription, change no.2, categories [e] and [g])

Change no.3 is also suggested by Agata and in this case a mistake/inconsistency is noticed:

"Agata: How are we off stage if we need to...

Marietta: Then we need someone...

Andrea: If it's off stage

Agata: I guess we need to ask someone...

Marietta: Maybe he will introduce? He can do it

Andrea: Or maybe Alina, cause she's just joining at B

Alina: No!!!

Marietta: No I think it's not nice if she has to speak then come off and go on again

Alina: Because I don't know when to come in then... I would need to count

Marietta: I think it's better with an outside person...maybe he's gonna make it himself..." (Konvalia/Jones collaboration, Rehearsal no.1 transcription, change no.3, category [a])

In this case the group came to a solution that the composer himself could take up the spoken introduction part of the performance as none of us would be able to conduct it from an off stage position. It was a good and clear solution at the time and the quartet could not have known that it would not be possible in the future due to Martin Jones covering for our missing cellist.

Change no.4, suggested by the violist - Marietta is purely of an editorial nature and did not require consultation with the composer.

“Marietta: Andi in 5/4 the last crotchet you want to do down bow?

Andrea: Oh generally?

Marietta: Yes...Cause first you did up bow and I tried as well and it was better

Andrea: I didn't notice haha...I don't know what I've done...

Marietta: And we should start up bow...at the beginning...” (Konvalia/Jones collaboration, Rehearsal no.1 transcription, change no.4, category [g])

The last change (no.5) involves Agata, Marietta and Andrea and was categorised as a combination of [b] (simplification) and [g] (editorial).

“Agata: Either that or separate the last one...Cause it's far to hold that one, but maybe it's easier if you start up?

Alina: Yeah...we could start up...Same in 51

Agata: And have you got in 51?

Alina: yeah

Andrea: So we can either put it back here and play up bow or just as it comes

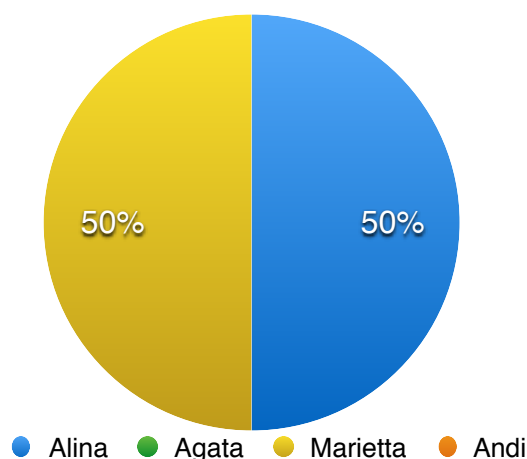
Marietta: mmm...put it back

Andrea: OK haha...I think it's better...” (Konvalia/Jones collaboration, Rehearsal no.1 transcription, change no.5, categories [b] and [g])

Rehearsal no.2

During rehearsal no.2 four creative changes were suggested in total. As with rehearsal no. 1 most of them were of minor, editorial nature and did not need further consultation with the composer. The chart below (3.13) presents the division of authorship behind the changes observed.

Chart 3.13 Ownership of changes in
Kon/Jon - rehearsal no.2



In the case of rehearsal no.2 only Alina (violin I) and Marietta (viola) contributed. There were no joint contributions present.

Change no.1 is the most interesting one in this particular rehearsal and it was initiated by Marietta.

“Marietta: ...just two or three after G we do a ritardando without any sign and reason, just because we so enjoy it

Agata: haha

Marietta: There are weird notes

Andrea: I just felt we started to rush a little bit from E, from F

Marietta: Yes there but in the second, third bar after G we really ti ri ri ri ri [*demonstrates slowing down*]

Andrea: Only depends what was the original...

Alina: tempo

Andrea: Cause if we did a bit of rush before, we just slow down to the original

Marietta: haha...” (Konvalia/Jones collaboration, Rehearsal no.2 transcription, change no. 1, category [f])

Change no.1 is categorised as [f], which stands for ‘change happens spontaneously’. The group did not verbally agree on creating a ritardando which the viola player noticed happening. The cellist - Andrea pointed out that it could have simply been an effort to come back to tempo primo after a previous rushed section. In the absence of the composer or any third party who could resolve the dispute, Marietta’s observation of the musical change is not followed up on later.

The next two changes are purely of editorial nature and both attributed to the first violinist.

“Alina: Shall we start it on up bow?Ti ra ri ra

Agata: yeah

Alina: 3/8

Marietta: Yes you can have it...Where you play up bow? which bar?

Alina: 17,18,19...20!

Marietta: Ok” (Konvalia/Jones collaboration, Rehearsal no.2 transcription, change no.2, category [g])

“Alina: Can we do bowing? shall we do pa ra pa pa [*demonstrates*]?

Agata: mhm...yeah

Andrea: Cause the first crotchet is...

Marietta: I’m ready haha

Alina: How about the long slur? I think it's quite long...
Agata: Oh you mean the...crotchets?
Alina: yeah...
Marietta: I confused myself...haha
Alina: Well...the tempo is going to be faster so..
Agata: We see how it's gonna be when we speed up" (Konvalia/Jones collaboration, Rehearsal no.2 transcription, change no.3, category [g])

In the first example the new bowing is immediately agreed upon. The second example consists of two ideas (bowing and possible slurring) of which the first one is accepted without a discussion and the second one left for future evaluation. Alina's idea for the 'long slur' did not come up again.

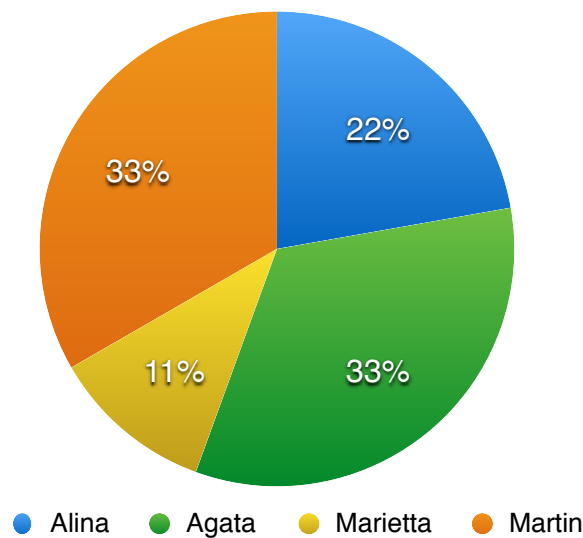
The last change, proposed by Marietta, is also of an editorial nature (category [g]). In this case it is not connected to any other ensemble member's part. The viola player was simply 'brainstorming' an aesthetically driven sound idea, in order to determine whether it was not too radical in connection to the musical soundscape.

"Marietta: What do you think? I mean musically, cause on that last line when I have only that Es, I actually didn't use any vibrato cause I have the feeling like it's just completely flat and dead
Agata: Yeah, cause we have pizz anyway
Marietta: It's a good idea?
Agata: I think so
Marietta: Hold without vibrato?
Alina: yeah
Marietta: Just make it that ugly flat note? Ok good! haha
Agata: I agree
Marietta: Yes Maja, make it ugly haha
Agata: haha, Intense!" (Konvalia/Jones collaboration, Rehearsal no.2 transcription, change no.4, category [g])

Rehearsal no.3

Rehearsal no.3 was the longest, the most creatively fruitful (9 changes) and also the most varied in terms of creative categories present. Martin Jones (the composer) joins the quartet to cover for the missing cellist (Andrea). On the next page (Chart 3.14) is the breakdown of the authorship of the creative changes observed.

Chart 3.14 Ownership of changes in Kon/
Jon - rehearsal no.3



Change no.1 is attributed to the composer himself and represents category [d] ('intention is clarified'). This type of change (bowing) would in the absence of the composer be categorised as [g] (editorial), but, since in this case it represents the intention of the composer himself, it immediately gains more meaning.

"Martin: Also when we've got that rhythm, I'm starting the chords every time on the down bow

Marietta: Yeah, we do the same, yeah

Alina: mhm

Marietta: Yeah, we agreed with Andi sometimes we need to do up up to stay again the down

Martin: yeah

Marietta: yeah

Martin: I think I'm usually retaking the down actually

Marietta: Ok

[*Martin demonstrates*]

Marietta: Ok, so don't change before the..." (Konvalia/Jones collaboration, Rehearsal no.3 transcription, change no.1, category [d])

The second change is also a category [d] and also an initiative of Martin's. This time the composer uses a metaphor to clarify the intended sound quality in the second violin part and further clarifies the dynamic markings at rehearsal figure 'L'.

“Martin: That last one, Agata, can it be a little bit more meaningful or something? Just a little ‘Oh yes, that’s what we were doing’

Marietta: What should be my dynamic from L? Cause basically it’s piano and I’ve got that sforzando, so how much is it about a really strong accent but a bit quiet or should it be louder?

Martin: It’s sforzando within piano and then slightly less accents

Marietta: Ok” (Konvalia/Jones collaboration, Rehearsal no.3 transcription, change no.2, category [d])

Change no.3 is suggested by the second violinist (Agata) and it represents both categories [d] and [c]. The violinist offers a choice of sound and asks for the composer’s feedback.

Martin proceeds to make the choice and clarifies the reason for the intended tone quality.

“Agata: Martin, with these notes, these like...do you think I’m playing it too harsh?

Martin: No

Agata: Would you...no? it’s ok. I just wanted to check if it’s not too ugly

Martin: This is an angry movement

Agata: I thought so, yeah, good! Just to make sure...

Martin: I don’t know why it’s angry but...” (Konvalia/Jones collaboration, Rehearsal no.3 transcription, change no.3, categories [c] and [d])

The following change (no.4) is suggested by Marietta, who give a choice (category [c]) of different bowing pattern appropriate for the rehearsal figure ‘O’.

“Marietta: And I don’t know if you agree or not, we did this bowing with Andi, it’s then one after O coming nicely on a down bow and we normally play these ones down, up, up

Martin: Ok, I’ve got it the other way round...oh! Down, up? double up? down, up,up?

Marietta: Down, up, up, down...then up, down, up haha

Martin: Ok...there are a few options there so just have to chose one” (Konvalia/Jones collaboration, Rehearsal no.3 transcription, change no.4, category [c])

In this case the composer recognises the existence of different bowing options, but he does not conclude with making a choice of the appropriate one.

Change no.5 was initiated by Alina (violin I) and represents category [d] (intention is clarified). In this example the composer refers to the violinist’s domain-specific knowledge (Csikszentmihalyi 1999). Despite being a string player himself, Martin defers to Alina’s experience as a performing violinist and offers her the choice of changing the part. Once again this knowledge acts as cultural capital (Bourdieu 1977)

“Alina: I have a request that is in the next movement. It says sul D...Do I have to do it sul D? The harmonics?

Martin: What would you like to do

Alina: I've been basically playing them wherever it easiest to play them haha

Martin: Ok, yeah

Alina: Because otherwise they would just not sound. This is what I've been playing [*demonstrates*], so I've been basically going through A and D string. It's written sul D, so it would be here [*demonstrates*] and it's really hard to get it right

Martin: I just thought it would be easier not to change the string, but...

Alina: Yeah, I can see the point

Martin: I'm in your hands

Alina: I can see what's happening, I start squeaking like a donkey

Agata: haha” (Konvalia/Jones collaboration, Rehearsal no.3 transcription, change no.5, category [d])

This example could also be categorised as a combination of [c], [b] and [d], but in the interests of simplicity category [d] was determined to be the dominant one. The change could be implemented only through knowing the composer's intention.

The following creative suggestion (no.6) is attributed to Agata and categorised as [c] (choice given).

“Agata: Martin, have you got anything against me playing the first page without the bow in my hand, because I have time to pick it up

Martin: No, no...go for it!” (Konvalia/Jones collaboration, Rehearsal no.3 transcription, change no.6, category [c])

The change no.7 is courtesy of Alina and represents category [a] ('mistake is noticed').

“Alina: Oh! I think because...because we had a conversation about this, so bar eighty eight and eighty nine you want me to do legato for the...

Martin: Yes, yes

Alina: Pi ra ra pa pa pa, pi ra ra pa pa pa

Martin: Yes, That was an omission on my part

Marietta: Could we go again from five flat, I try my best hahaha

Alina: Oh yes, so I've got a dot missing as well, two after C by the triplet pam pa ram pam pa ram Martin: Yes” (Konvalia/Jones collaboration, Rehearsal no.3 transcription, change no.7, category [a])

The next change (no.8) is attributed to Agata and represents category [f] ('change happens spontaneously). In this case the violinist notices a change in tempo that the group

implemented despite not verbally agreeing on it. The composer approves of the change and discourages the rest of the group from trying to approach a faster tempo.

“Agata: It was slower than last time

Marietta: Yeah

Martin: Yeah, it was a good speed that

Agata: You’re happy with this?

Martin: Yeah...Otherwise it will run away” (Konvalia/Jones collaboration, Rehearsal no.3 transcription, change no.8, category [f])

The last change in rehearsal no.3 came out of the composer’s initiative and is categorised as [d]. Multiple metaphors are used to convey the meaning of the preferred sound.

“Martin: One little thing Alina, your very first entry in the first movement

Alina: mhm

Martin: Can it be a little bit more tentative, a bit more...it’s a bit kind of ‘here I am!’, can you be a bit more ‘am I right?’ sort of

Alina: yeah!

Agata: haha

Marietta: mysterious

Martin: You will be right...do you know what I mean

Alina, Agata, Marietta: hahaha

Alina: yeah yeah yeah...So maybe not as aggressive forte then

Martin: No...We’re all kind of finding our feet at this point

Alina: Ok, I’ll put an ‘m’ in front of the ‘f’ haha

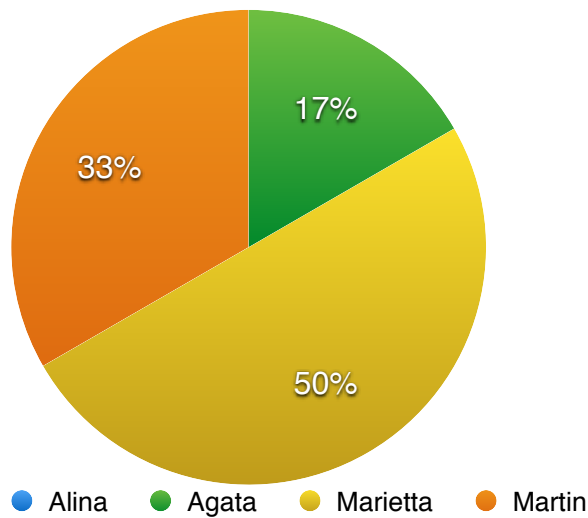
Martin: haha” (Konvalia/Jones collaboration, Rehearsal no.3 transcription, change no.9, category [d])

The ‘teasing’ nature of the violinist response to the composer’s requests suggest growing familiarity in between the collaborators.

Rehearsal no.4

Rehearsal no.4 was the last rehearsal before the world premiere of the piece. During this rehearsal five creative change suggestion were observed. Category [d] was most prevalent. Overleaf (Chart 3.15) is the breakdown of authorship of these changes. The first violinist did not initiate any changes in rehearsal no.4.

Chart 3.15 Ownership of changes in Kon/Jon
- rehearsal no.4



Change no.1 happens in the very first minute of the rehearsal and is attributed to the composer.

“Martin: ...It’s your project...so unless you’ve got someone else to talk about your project...so you can be offstage...
Agata: Ok” (Konvalia/Jones collaboration, Rehearsal no.4 transcription, change no.1, category [d])

This issue connects with the change no.3 from rehearsal no.1, where the group discusses the inconsistency behind the performance directions at the start of the first movement. During rehearsal one, the quartet decided it would be appropriate for Martin to take up the ‘speaking part’. Now, however, with the composer filling in for the injured cellist, the situation remained problematic. Martin made an executive decision that the second violinist should take up the ‘speaking part’ and proceed to ignore the directions to start ‘offstage’ that remained in her part.

The next creative change suggestion was initiated by Marietta and categorised as [d].

“Marietta: You changed your mind with the bowings, now you do the same as me hahaha
 MJ: Yes...yes
 (...)

Martin: Did I?
 Marietta: You nearly did the up up everywhere
 Martin: Did I?
 Marietta: Yeah
 Martin: I wasn't thinking
 Marietta: Good! haha
 Martin: It really doesn't matter
 Marietta: You see, that came naturally so...haha..." (Konvalia/Jones collaboration, Rehearsal no.4 transcription, change no.2, category [d])

This change also refers to an earlier dispute (change no.1 in the rehearsal no.3), where the composer insisted on changing the bowing. In the case of the fragment above, quite forceful questioning by the viola player forced Martin to drop his commitment to previous bowing and admit that it was not his intention to give the impression of the bowing change being of any importance.

The further change (no.3) clarifies the composer's intention regarding the tempo markings of the movements of String Quartet no.9. It was therefore clearly categorised as d. This change was initiated by Marietta.

“Marietta: I'm just thinking how much is it important that you want all the movements in one tempo?
 Martin: That's just the way it worked out I think haha
 Marietta: haha
 Martin: So not too...
 Marietta: I thought it's a really strong purpose
 Martin: No...that's just the way it worked out really" (Konvalia/Jones collaboration, Rehearsal no.4 transcription, change no.3, category [d])

This innocent-looking comment was actually quite crucial in understanding the entire form of the piece. The composer's domain-specific knowledge (Csikszentmihalyi 1999) made this composition-defining detail inaccessible to the other performers. The group struggled with maintaining exactly the same metronome mark for every movement. Realising that, instead of a conscious stylistic effort, the same tempo mark was merely a coincidence was

a very important development. It allowed the quartet to focus on a more musical and varied approach to tempi in different movements of the quartet.

The following creative suggestion was made by Agata and Marietta and categorised as a combination of [e] (experiment) and [d].

“Agata: It might look nicer from a visual point of view to go...

Marietta: To go two sides

Agata: two and two

Alina: It's probably more convenient as well, to go that way than to come this way

Agata: We get squeezed by haha

Marietta: yeah, but as I'm thinking musically as Martin is walking with something else, and I'm actually with you guys

Martin: yeah

Marietta: It would make more sense...

Martin: If there is a split it should be three and one

Alina: Oh ok, yeah

Agata: ok

Marietta: I would walk with you guys as we play together

Alina: Yep

Martin: yeah

Agata: yeah” (Konvalia/Jones collaboration, Rehearsal no.4 transcription, change no.4, categories [d] and [e])

This ‘brainstorming’ interaction was necessary to rehearse the choreographed part of the beginning of the piece. The exact explanation of how to walk onto the stage was not present in the score. Therefore the composer’s input in establishing a consensus was really welcome here.

The final change in the final rehearsal of String Quartet no.9 was attributed to Martin and is categorised as [b] (‘simplification is proposed’). This is an unusual moment for proposing major changes to the score. One can only assume that it was more of a potential idea, or feedback to be implemented in future compositions.

“Martin: That’s an interesting question, because if I had written it with no key signature, but the accidentals, would that be harder to read?

Agata: It depends I think? Cause there are moments like here at F that I actually put accidentals for myself

Martin: Yes” (Konvalia/Jones collaboration, Rehearsal no.4 transcription, change no.5, category [b])

None of the changes spotted in this collaboration was implemented into the score. They all remained in the form of personal notes in each individual part. The piece is not scheduled for publication, therefore a updated version of the score did not need to be printed. *String Quartet no.9* is not scheduled to be performed by any other chamber group, which also contributed to the informal nature of implementing creative change suggestions into individual parts. Throughout the rehearsal process, references to ‘impressionism’ as well as Shostakovich, Ravel, Corelli, Britten and Dvorak were spotted. These were offered by both performers (‘impressionism’, Shostakovich, Ravel, Corelli) and the composer (Britten, Dvorak). These frequent comparisons with other composers are an example of the cultural capital (Bourdieu 1977) being employed by the composer and performers in order of establishing a common musical aesthetic foundation. All of these are connected with well known performance practices that most music college students would find familiar. This conscious connection with the canonical tradition is one of many aspects that defines this particular collaboration as a Traditional Type.

8.4 The Konvalia/Szafranski collaboration

Eight is a piece for a string quartet, piano and an electronic drone written by Bartosz Szafranski for the Konvalia String Quartet (Alina Hiltunen - violin I, Agata Kubiak - violin II, Marietta Szaloki - viola, Andrea Derdak - cello replaced by Sam Creer - deputy cellist). The working relationship between the second violinist - myself and the composer was established throughout the collaboration on *Six Spiders* mentioned in an earlier chapter. Both pieces (*Six Spiders* and *Eight*) were commissioned at the same time but despite the aesthetic similarities they required a completely different approach and workload. The stylistic idea behind *Eight* is described best in the composer's own words:

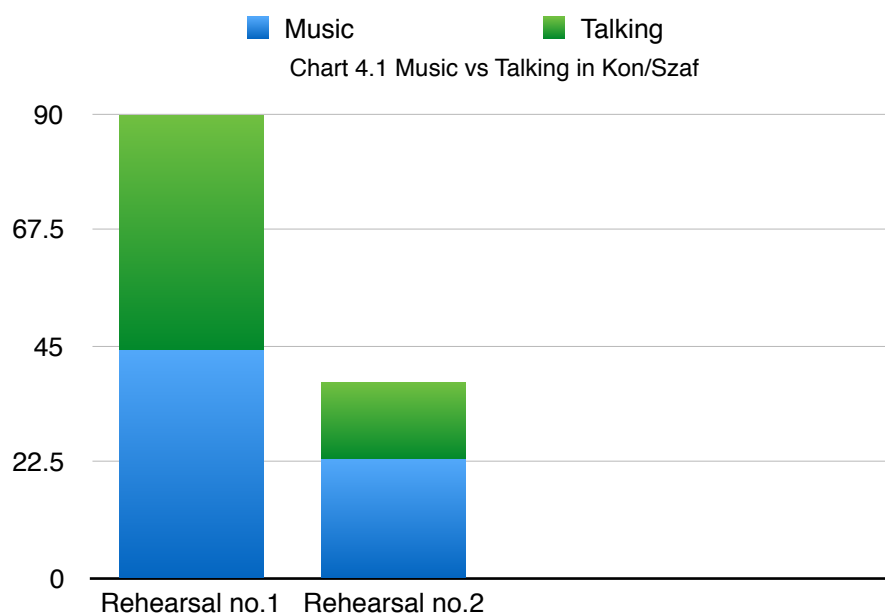
"The formal spine of the piece is the distribution of structural events in time by maintaining an average of eight seconds between the statements; the larger divisions are also built on this foundation and the whole composition comprises 88 bars of 8 crotchets (seconds). (...)The full harmonic resource is mapped onto the structure of *Eight* in a way inspired by the idea of a single chord change stretched in time: harmony zones A and B independently occupy the two halves of the piece, with a shorter overlap in the middle of the structure." (Bartosz Szafranski, program notes from the 7/12/17 world premiere)

The differences in rehearsal approach between *Six Spiders* and *Eight* are quite striking. Rehearsals for *Six Spiders* lasted almost a year and rehearsals for *Eight* around two and a half weeks. One should mention that the developments made towards the scrolling score technology throughout *Six Spiders* rehearsal process contributed greatly to the efficiency of the work on *Eight*. The absence of the traditional 'paper scores' also limited possibilities towards score editing and diminished flexibility in which the players could interact with the piece during rehearsals. *Six Spiders* also used a scrolling video score as a tool. However, it was fully introduced only once the technology was developed, which happened to be very late in the process of rehearsing and learning the piece. This allowed for continuous remoulding of the piece, fuelled by the problematic presence of a new instrument: violin/voice. *Eight* uses a traditional, acoustic string quartet and the electronics present in the music are a separate entity, not controlled or connected with any of the live instrument players.

Rehearsals for *Eight* took place at the University of West London on the 21st of November and 5th of December 2017 and will be referred to numerically as Rehearsal no.1 (21/11) and Rehearsal no.2 (5/12). The world premiere of the piece took place on the 7th of December 2017 at Saint Mary's Church in Ealing. The quartet's usual cellist - Andrea Derdak - was recovering from an injury and was replaced by Sam Creer, who did not have any previous involvement with the group. Sam's interactions with the rest of the ensemble were very minimal. The cellist's behaviour can be linked with the role social capital (Bourdieu 1977) played in the group's social dynamics. Sam's position as an outsider had a direct impact on his lack of involvement in the decision-making and his proactive engagement with the music of Bartek Szafranski.

The documentation process consisted of video and audio recording followed by precise word-by-word transcription of the data. The data analysis was then conducted using NVivo software.

The rehearsals varied in length greatly. The chart below (4.1) describes (in minutes) the division between playing music and talking, in both cases.



This example also provides data regarding types of conversation. Charts 4.2 and 4.3 data are presented in percentages, with 100% representing the entire verbal content of each rehearsal.

Chart 4.2 Conversation types in Kon/ Szaf - rehearsal no.1

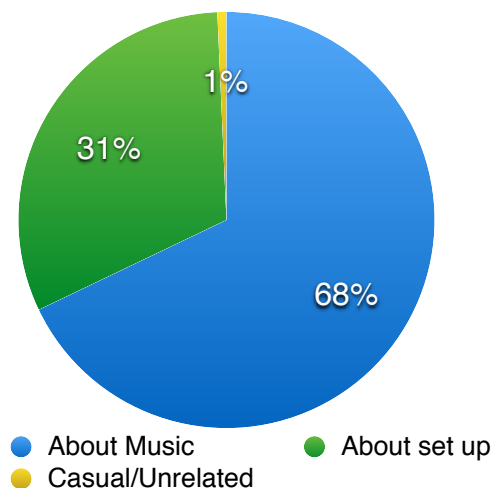
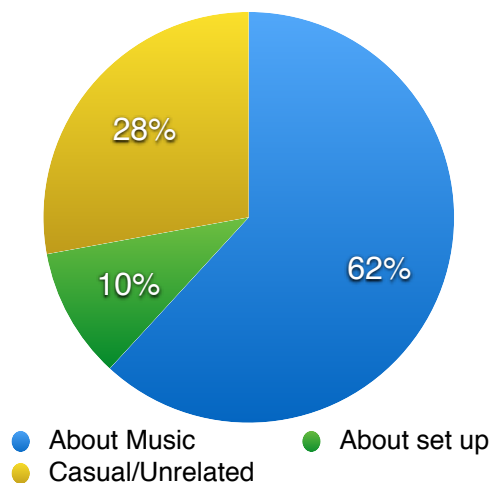


Chart 4.3 Conversation types in Kon/ Szaf - rehearsal no.2



The 'About Music' conversation takes up a similar amount of time in each rehearsal. 'About set up' and 'Casual/Unrelated' on the other hand change substantially. The highly increased quantity of 'About set up' conversation in rehearsal no.1 could be connected to the need to explain the technology and practicalities behind using the video scrolling score. With the exception of the second violinist, rehearsal no.1 would have been the first encounter with the new 'live score reading' technology. This unfamiliar rehearsal and performance situation would have trumped any need for the social or casual chat that usually takes place in such an environment.

The charts below (4.4 and 4.5) show how involved in the entire verbal interaction individual players were. Again, the data are presented in percentages, with 100% representing the entire verbal interaction in a given event.

Chart 4.4 Individual conversation time in Kon/Szaf - rehearsal no.1

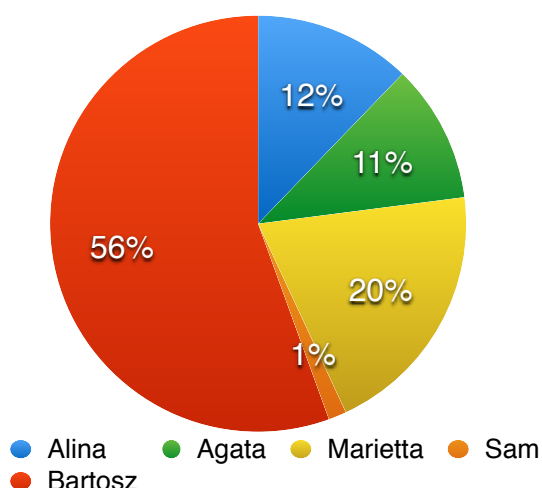
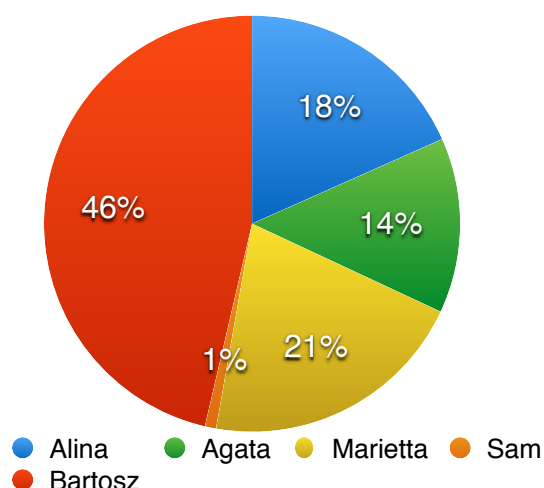


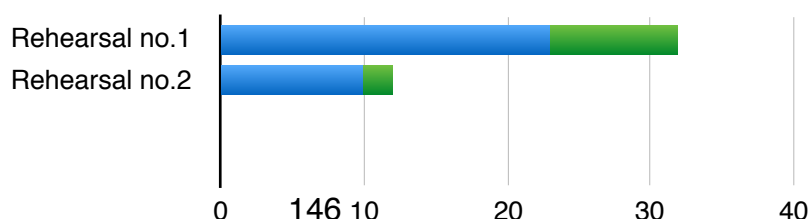
Chart 4.5 Individual conversation time in Kon/Szaf - rehearsal no.2



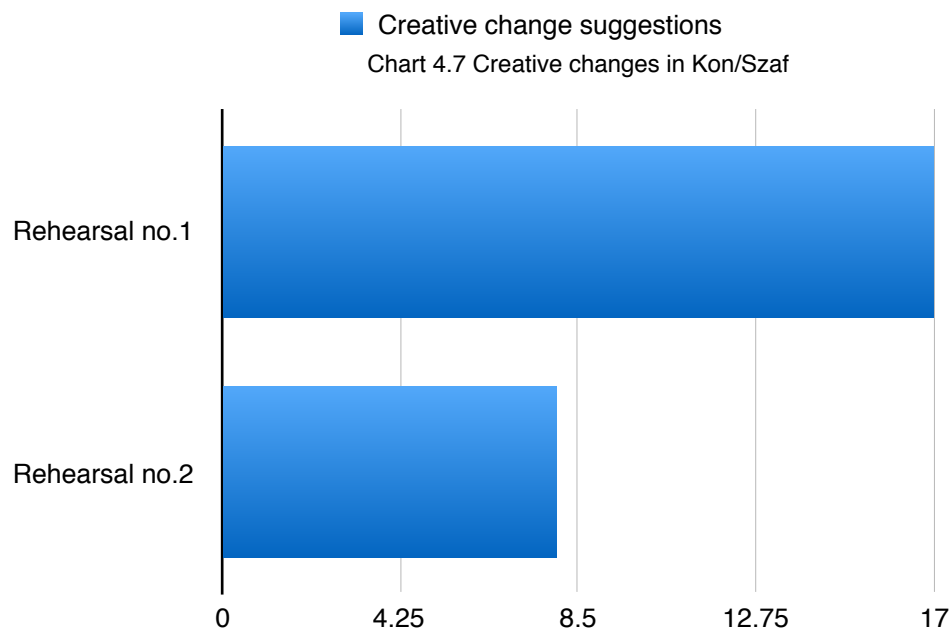
As was observed in the case of the Modulus/Lummi collaboration, the composer's verbal domination is unquestionable in both of these rehearsals. As will be demonstrated later in this chapter, it also does align with the quantity of creative ideas proposed, which was also the case in the Modulus/Lummi collaboration.

When further analysing the musical activities of rehearsals for *Eight*, one can see that a familiar pattern appears. Rehearsal no.1 showcases twenty-three demonstrations and nine musical entries and rehearsal no.2 involves only ten demonstrations and as few as two musical entries. (See Chart 4.6)

Chart 4.6 Musical Entries and Demonstrations in Kon/Szaf



The graph below (Chart 4.7) represents the number of creative change suggestions in each rehearsal:

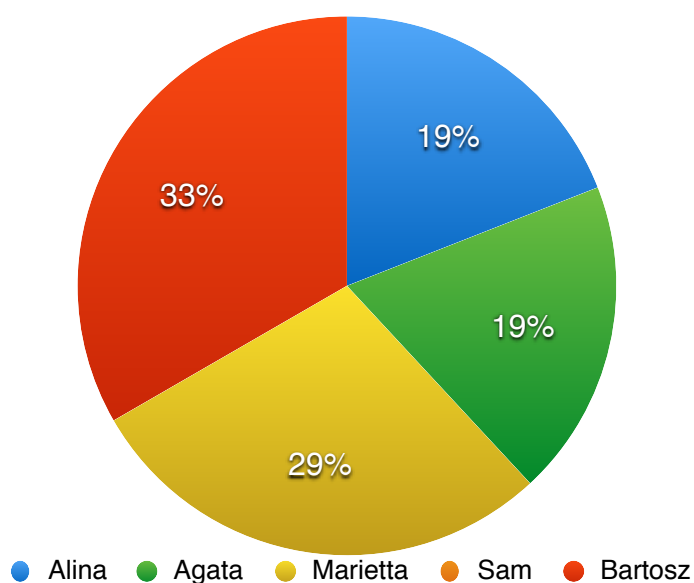


We will now look into the distribution, categories and authorship of these changes in each rehearsal.

Rehearsal no.1

There were seventeen creative change suggestions in rehearsal no.1. As in previous cases, a significant number of examples of joint authorship was necessary. The graph below (4.8) shows the percentages of these contributions, with 100% representing the full number of changes (seventeen).

Chart 4.8 Ownership of changes in Kon/Szaf - rehearsal no.1



Change no.1 is spotted by Alina soon after the start of the rehearsal. This creative change suggestion belongs to category [a] (mistake is spotted).

“Alina: Well...I can change it...I’m not sure it’s really...doable though...the difference between sul tasto and the ordinary when you’re playing harmonics

Marietta: Yeah...

Bartek: ok” (Konvalia/Szafranski collaboration, Rehearsal no.1 transcription, change no.1, category [a])

This is very swiftly followed by Marietta, who notices another inconsistency in the score.

Change no.2 is also of category [a].

“Marietta: Yeah...I was just thinking about the same dynamic wise...I’m not sure if you’ll hear any dynamic change if it’s harmonics

Bartek: That’s a good...ok!” (Konvalia/Szafranski collaboration, Rehearsal no.1 transcription, change no.2, category [a])

To follow up on this interaction, the composer - Bartek - proposes an experiment (creative change category [e]).

“Bartek: Ok, that’s useful, so if you just you know...try and see how bad it is...” (Konvalia/Szafranski collaboration, Rehearsal no.1 transcription, change no.3, category [e])

This request is then responded to by Alina, who offers a choice (creative change category [c]).

“Alina: And you can do a dynamics range in a way of playing quietly and louder but it’s going to be all close to the bridge..you can’t have sul tasto harmonics, cause they won’t sound, but if you wanna do gradual crescendo, then that’s possible” (Konvalia/Szafranski collaboration, Rehearsal no.1 transcription, change no.4, category [c])

Change no.5 (below) is initiated by the composer and represents category [d] (‘intention is clarified’).

“Bartek: I mean...I don’t mind for example if the sul tasto harmonic, if it’s...if it mostly just is a hiss, then that wouldn’t be such a bad thing necessarily for me

Alina: Oh ok. If it doesn’t need to be...I mean it’s no sound at all coming out...it’s just [demonstrates] It’s all like this and then it come out as sound much more as you’re close to the bridge

Bartek: I mean...I actually quite like it that way, but if it’s a pain in the ass to do...

Alina: No, it’s fine

Bartek: ...then it’s not worth it, yeah...but I quite like this kind of ‘not real sound’ that comes out

Alina: Ok” (Konvalia/Szafranski collaboration, Rehearsal no.1 transcription, change no.5, category [d])

Last in this particular interaction is creative change category [a] introduced by Marietta.

The violist’s domain-specific knowledge (Csikszentmihalyi 1999) was immediately accepted by the composer and the ‘sul tasto’ direction was moved to a later part of the bar.

This is another example of how domain specific knowledge as defined in

Csikszentmihalyi's model can often spill over into the cultural capital of Bourdieu's model if and when it can be seen to confer power on the participant(s).

"Marietta: So actually the purpose of...you won't actually hear the first note that you wanted, you won't hear if it's changing to half note lower or quarter

Bartek: Right...good point!

Marietta: haha. Because if you can't play an actual note, then you can't change it

Bartek: So if I brought it out of the sul tasto before the gliss starts so you would just start sul tasto and the gliss would start...

Agata, Marietta: yeah" (Konvalia/Szafranski collaboration, Rehearsal no.1 transcription, change no.6, category [a])

Change no.7 happens a bit later and refers to a different fragment of the piece. This change is of category [d] and is proposed by Bartek.

"Bartek: Yeah...basically as slow as you can and if your quarter note is sooner than this, it doesn't matter, it won't change the music really, it's very textural anyway, so it doesn't matter." (Konvalia/Szafranski collaboration, Rehearsal no.1 transcription, change no.7, category [d])

The following change is an example of category [e] ('experiment is proposed'). In this case the experiment is initiated by the composer himself.

"Bartek: Yeah! and can you do...Is there any more down there? If you go even lower with your pinky? [*Marietta demonstrates*]

Yeah! That's it!

Agata: hahaha

Bartek: Can you go slower?

Marietta: That's the other technical stuff about harmonic. Can't play too slow because then it doesn't sound, so technically harmonic doesn't sound if you play too slow [*demonstrates*]

Bartek: I like it!

Agata: That's slow enough

Marietta: do, mi, sol, mi, do

Bartek: There we go...No, I love it, I love that sound! It's great!" (Konvalia/Szafranski collaboration, Rehearsal no.1 transcription, change no.8, category [e])

The creative change suggestion no.9 is initiated by Alina and belongs to joint category [a] and [b].

"Alina: Question...

Bartek: Yep

Alina: Are these notes that are in brackets, what do they mean?

Bartek: It's just...I...It was before I put the videos together, so I mean the duration of...to help to count the duration of the gliss

Alina: Ok

Bartek: So that the gliss actually takes up that whole space rather than happen just at the end...

Alina: So it's a gliss from the ppp all the way down to f sharp

Bartek: Right, yes

Alina: ok

Bartek:...or kind of like that, as close as possible and the small notes in brackets are just to show the duration...with the red line they don't...so I probably get rid of that, but yeah...it was just for paper notation

Alina: ok" (Konvalia/Szafranski collaboration, Rehearsal no.1 transcription, change no.9, categories [a] and [b])

In this particular case (above) the mistake/simplification was connected with the use of the video scrolling score. The 'small notes in brackets' were included in the score before the technology of the digital score was developed. If the group worked with 'paper scores' first, as in Kubiak/Szafranski collaboration, these would not reduce notational clarity. However, in the situation where the ensemble sees the score only in its digital scrolling format, it became unnecessary and confusing for the performers.

The following creative change suggestion is a clear example of category [c] ('choice is given') and in this case it is initiated by the second violinist.

"Agata: So do we try with the mute or without?

Bartek: Let's try with

Alina: The whole thing muted?

Bartek: Yeah, but I might take that off if it's a bit silly" (Konvalia/Szafranski collaboration, Rehearsal no.1 transcription, change no.10, category [c])

The change no.11 is initiated jointly by Marietta and Agata and belongs to category [b].

"Marietta: Maybe if we just...as we practice if we can look at each others bow if some people need to change together, then it's gonna happen together if we change our bow together probably...

Agata: But the parts seem pretty independent

Alina: Yeah

Bartek: Oh yes! mostly, absolutely, just a few...

Marietta: Yeah, but like here you said, then I change the note and you just come in

Agata: mhm

Bartek: Yeah...there are bits and they used to have these dotted arrows between parts but I thought with the red line that's a bit excessive

Agata, Marietta: mhm

Bartek: ...but I could put them back? Like the ones I've got in my piano, showing me that I'm moving my right hand to the bass clef

Marietta: mhm

Bartek: I used to have these arrows showing sync between the parts but then that was before I put the videos together, so I don't know if that would help anything...I guess it would warn you that the point is coming up...

Agata: But then in a place like that, you are in a completely different dynamic so we shouldn't be at the same part of the bow, because you're at piano and I'm starting from nothing

Marietta: yeah...yeah..." (Konvalia/Szafranski collaboration, Rehearsal no.1 transcription, change no.11, category [b])

The following change (no.12) belongs to category [a] and is initiated by Alina.

"Alina: What is the gliss? so there is...I guess one and two means, so an open string [*demonstrates*] and then there is a gliss from there?

Bartek: This one?

Alina: yeah

Bartek: ok, sorry, no that's just to show the duration of it...I'll get rid of it, it's confusing

Alina: Oh, so it's just a gliss from here? [*demonstrates*]

Bartek: just from d to e, yes

Alina: Oh, ok, ok, ok, that's fine

Bartek: Sorry about it, you're right, it's unnecessary" (Konvalia/Szafranski collaboration, Rehearsal no.1 transcription, change no.12, category [a])

The following change is noticed by Marietta and belongs to category [f]. In this case the viola player notices that, in order to be in time with her own part she did need to ignore 'the red line' (a feature of the scrolling video score). This spontaneous change needed noticing by, and evaluation from, the composer. Permission from the composer to ignore the 'red line' feature solved the problem with keeping time.

"Marietta: No, the problem is I couldn't make it even, I tried to really follow the red line to make it even.

Bartek: The quintuplets

Marietta: Yes, but it wasn't even at all. I was dragging and rushing with it

Bartek: Right, yeah...it's because of the bar lines create more of a space so

Marietta: So i'm just not sure how fast it should be actually

Bartek: How about if you just play the first group as close as possible to the quintuplets and then just follow your own kind of...and if you speed up it's fine, it won't you know...we just won't play into the audience

Marietta: [*demonstrates*] a bit like that?

Bartek: Sounds good, yeah, sounds good

[*Marietta demonstrates*]

Bartek: Perfect, that's fine

Marietta: I'm just...yes...and the red line is just behind then

Bartek: It is, yes, because of the bar line spreading out the notes

Marietta: so I just need to know, here don't worry about the red line

Bartek: Right, yes, good point” (Konvalia/Szafranski collaboration, Rehearsal no.1 transcription, change no.13, category [f])

The creative change suggestion no.14 was initiated by Bartek and Agata and it belongs to the category [c] and [e]. This idea was suggesting a solution for a possible new notational style in order to achieve better clarity between vibrato marks and bow position marks. This idea, despite an enthusiastic reception, did not result in modifying an already existing score. One might assume that the search for this problem’s solution was in order to improve the scrolling score for future performances.

“Bartek:(...)I’ll have to come up with a...maybe put all the bow position stuff in caps, like big ‘sp’ and then...I don’t know...

Agata: Different colour?

Bartek: colours! we can do colours, yeah!

Agata: So maybe a vibrato marking different colour to bow placement

Marietta: Yes, good idea

Bartek: Yeah, sounds good” (Konvalia/Szafranski collaboration, Rehearsal no.1 transcription, change no.14, categories [c] and [e])

The next change is suggested by Marietta and Agata and represents the creative category [e]. This experiment resulted in the composer’s decision to perform the entire piece without the mute.

“Marietta: And I still would try without the sordino

Bartek: yes!

Agata: Shall we try without the mute?

Bartek: Oh yeah, yeah. Let’s please!” (Konvalia/Szafranski collaboration, Rehearsal no.1 transcription, change no.15, category [e])

The change no.16 is initiated by Bartek and Marietta and belongs to category [b]. In this case the composer’s attempt of simplification is immediately rejected by the viola player.

“Bartek: (...) I wonder if maybe I just put like uhh... straight quavers in there whether Sibelius would actually make it more...

Marietta: Oh no, you don’t need to change anything, just you can then send me a sampler [sic] ok this speed is the good speed, then just memorise that speed, ok that place I need to keep that speed, just follow the others part” (Konvalia/Szafranski collaboration, Rehearsal no.1 transcription, change no.16, category [b])

The last change in the rehearsal no.1 was initiated by the composer and again it did not meet with an approval of the ensemble.

“Bartek: I’m also quite curious because one thing that I was considering when I was notating this was to give notes without stems, just note heads, because I thought well why bother with the detail of the rhythm that comes from stems, but then I thought actually somehow it would change the...the approach to music because I really want these stretched out lines to be quite expressive, little bit like melodies really just stretched out and hopefully as we play it a few more times then maybe you guys will feel a little bit more sort of that you actually interpret it more

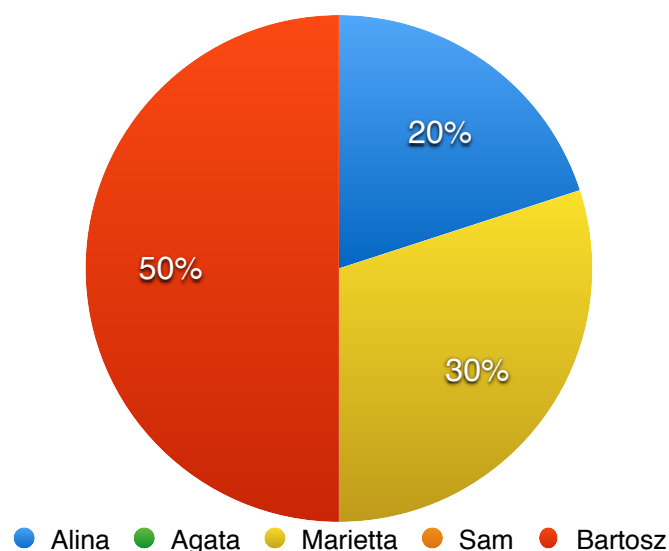
Marietta: It still gives a clue, so I still prefer the rhythm, stems, because it still gives sort of clue where are we...” (Konvalia/Szafranski collaboration, Rehearsal no.1 transcription, change no.17, category [b])

These last two creative change suggestions were not discussed further. The domain specific knowledge (Csikszentmihalyi 1999) or cultural capital (Bourdieu 1977) behind Marietta’s rejection of Bartek’s ideas was immediately accepted by the composer and did not undergo any further questioning.

Rehearsal no.2

Rehearsal no.2 lasted only 39 minutes which is less than half in comparison to rehearsal no.1. Only eight creative change suggestions were observed. Chart 4.9 represents the division of authorship in the changes noticed.

Chart 4.9 Ownership of changes in Kon/Szaf - rehearsal no.2



Change no.1 is of category [f] (change happens spontaneously) and was initiated by Alina.

“Alina: Can I ask about the dynamics by the way...Do you think we’re playing too loud? in general

Bartek: No...I think it’s much more about the feel of it then objective volume, I think it’s great

Alina: Ok. In terms of harmonics we can’t really play much quieter, but for the normal notes...” (Konvalia/Szafranski collaboration, Rehearsal no.2 transcription, change no.1, category [f])

Change no.2 follows rapidly from the previous one. This change indicates choice

(category [c]) and is proposed by Marietta. In this case the choice is not clearly binary and

could be paraphrased as simply asking: ‘Is this ok or not?’. Marietta’s question does

require authoritative input from the composer, which in this case has a reassuring effect for the performers.

“Marietta: Was there anything that you’ve heard like a completely different note than what it supposed to be?

Bartek: Yhm...Nothing that stood out I mean...Sometimes it’s not like the computer plays it, but I’ll forgive that

Alina,Agata,Marietta: hahaha

Agata: It could be a good thing haha

Alina: It should be a good thing haha

Bartek: It’s more like Xenakis or...no, no, it’s great

Agata: Try again?

Bartek: I think it’s much more like you guys getting comfortable with it, so...you know, you’re a bit more relaxed I guess otherwise I don’t have any problems to report.” (Konvalia/Szafranski collaboration, Rehearsal no.2 transcription, change no.2, category [c])

Change no.3, courtesy of the composer, is also representative of category [c], but this time with a clear binary element present.

“Bartek:...So do I need to put this drone on louder or?

Alina: No, I don’t think so...

Marietta: no, no

Alina: It might affect...It’s it’s too loud then we might feel like we need to play louder and then it gets too loud in general

Bartek: It’s a good point...great, ok, fine.” (Konvalia/Szafranski collaboration, Rehearsal no. 2 transcription, change no.3, category [c])

Change no.4 is presented by both Marietta and Bartek and represents joint category [f]

and [d] (intention is clarified). This interaction is an example of how the lack of domain

specific knowledge (Marietta) (Csikszentmihalyi 1999) caused a misunderstanding that

required a further clarification from the composer. The violist describing the composer's intended sound quality as 'Just a noise' and 'not a note' shows a lack of understanding of specific sound qualities associated with Bartek's style of contemporary string writing.

"Marietta: Yeah...I just don't play sul tasto at all, cause it's another note then

[*Agata demonstrates*]

Bartek: Yeah, I like that hiss

Alina: You actually said last time, you want the note

Bartek: I mean for as long as...before the gliss happens, I like that noise

Alina: Just a noise, it's not a note

[*Marietta demonstrates*]

Bartek: Yeah, I like it, it's good

Alina: Ok, that's what we are aiming

Bartek: It's visceral, it's evocative

Marietta: haha

Alina: Ok, so you basically just want noise

Bartek: Yes!

Alina: Great, so we just do noise

Bartek: Make some noise...okey dokey." (Konvalia/Szafranski collaboration, Rehearsal no. 2 transcription, change no.4, categories [d] and [f])

The example above is particularly interesting as it touches on the slight conflict caused by aesthetic differences between the collaborators. Alina's statement: 'Just a noise, it's not a note' clearly devalues the musical qualities behind the composer's chosen soundscape.

Bartek responds with comical exaggerations of his preferences, using words like 'visceral' and 'evocative'.

Change no.5, noticed by Alina, represents category [a] (mistake is spotted).

"Alina: So, I have a question...My last note, where is the glissando? I see the note in the last bar...

Bartek: Ok, so it's like going from D on the second string to unison Es on two strings, so...

Alina: How is that possible though...? If I'm supposed to play open e [*demonstrates*] I can't get to the d string to unison...

Bartek:yyy...what was I trying to do?

Alina: Yeah... I just now noticed there was a little e in the last bar

Bartek: Oh, that one is just for duration of glissando...so if you've got on your uhh...a string...

Agata: I think it's just on A

Bartek: It's to go from d up to e

Agata: So ignore that little note

Bartek: Yes please, thats...

Alina: So it's...Is it going up or down?

Martietta, Bartek: up
 Alina: Aaaa!
 Bartek: So it's shabby notation
 [Alina demonstrates]
 Alina: Like that?
 Bartek: Yeah" (Konvalia/Szafranski collaboration, Rehearsal no.2 transcription, change no. 5, category [a])

This exchange would have not taken place if suggestions no.9 and no.12 from rehearsal no.1 were followed up. Owing to the difficulty of amending the score (scrolling score technology), these notational issues remained present in rehearsal no.2, as noticed in the exchange above.

Change no.6, initiated by Marietta and Bartek, represents joint categories [f] and [d].

"Martietta: Is it...so should I play that glissando? or...I wasn't sure, so...First time I played it glissando and now the second time I didn't...
 Bartek: Because there is a quarter tone so I thought you can't have really a proper interval, because it meant to be like a quarter flat up...so...
 Marietta: aaaa! [demonstrates]
 Bartek: And then I thought...Actually maybe they could all be glisses, yeah! Cause I thought the first one you couldn't possibly do as a finger thing, so then...
 Marietta: Is it [demonstrates]
 Bartek: Do them all glissando! It was nicer...I don't know
 [Marietta demonstrates]
 Bartek: mmm...
 Agata: haha
 Bartek: This is it! It will be my ring tone
 Agata: haha
 Marietta: But go on only up to the third?
 Bartek: yeah
 [Marietta demonstrates]
 Marietta: Yes, and then go back
 Bartek: Yes, it goes out and back
 [Marietta demonstrates]
 Marietta: Is it the one?
 Bartek: I'm proud of this one" (Konvalia/Szafranski collaboration, Rehearsal no.2 transcription, change no.6, categories [d] and [f])

The following creative change suggestion is also of categories [f] and [d] and this time initiated by the composer alone.

"Bartek: can you go really super quiet towards the end? Most of the time...and I think it's for all the ones that are also in the other parts is when you have a really nice and smooth crescendo, but then when you go back down it's...
 Marietta: We don't go back down haha

Bartek: Yeah...haha, so that would be great if we...

Marietta: Make an actual diminuendo

Bartek: If possible, so I think you could diminuendo much faster, the dynamic, and just have a longer very quiet tail..." (Konvalia/Szafranski collaboration, Rehearsal no.2 transcription, change no.7, categories [d] and [f])

Finally the last change in this rehearsal is also of the composer's initiation and belongs to category [d].

"Bartek:...this one's really messed up

Marietta: hahaha

Bartek: The idea is

Marietta: I just wasn't sure what's that kind of sign

Bartek: The idea was that the f is...it goes quarter tone up every time you go up to it...first is quarter flat then it's f, then f quarter sharp, then...

[*Marietta demonstrates*]

Bartek: So you can practice your microtones...That was very nice" (Konvalia/Szafranski collaboration, Rehearsal no.2 transcription, change no.8, category [d])

Konvalia/Szafranski was difficult to categorise within the five collaboration types derived for this research. The main problematic aspect was the format in which the score was delivered. The use of scrolling video score determined the details of the notation before rehearsals started. It also made implementation of agreed changes impossible for the initial performance. The rigidity of the score used for this project creates analogies with the Traditional Collaboration Type; however, the style of communication between the collaborators, seeking out performers' input as well as the composer's presence at the initial rehearsal, points at the Workshop Collaboration type.

8.5 Solo violin projects

8.5.1 Komunikacja - Kubiak/Bush collaboration

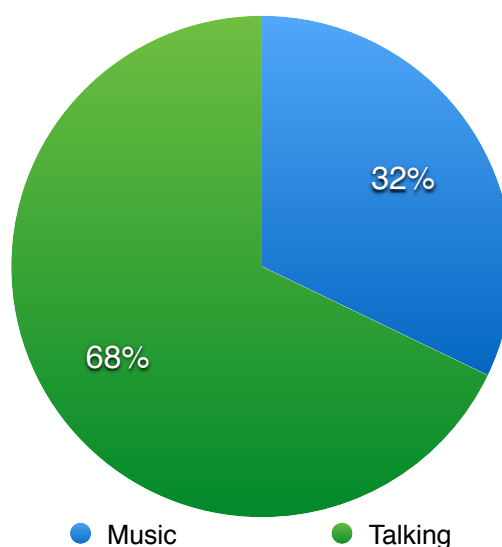
The first of the solo violin projects undertaken as a part of this research was the Kubiak/Bush collaboration. A solo violin piece was commissioned to the composer Thomas Bush in 2015. Apart from the solo nature of the piece, no parameters were given by the performer. A piece titled *Komunikacja* was completed in 2017. In the composer's own words:

"Komunikacja is a piece for solo violin that explores inconsistencies in translation, communication and interpretation. The piece began as a letter that I wrote to Agata apologising for the lateness of the music that she had commissioned from me. This was then translated through a series of linguistic and compositional transformations into the finished score. The transformation from written score to final performance, however, is then in the hands of the performer. Does the score bear any relation to the original text? Must the performance be a strict interpretation of the score? Does it matter?" (Thomas Bush, program notes from the world premiere concert on the 7th December 2017)

In view of the solo nature of the piece, only one official documented rehearsal took place.

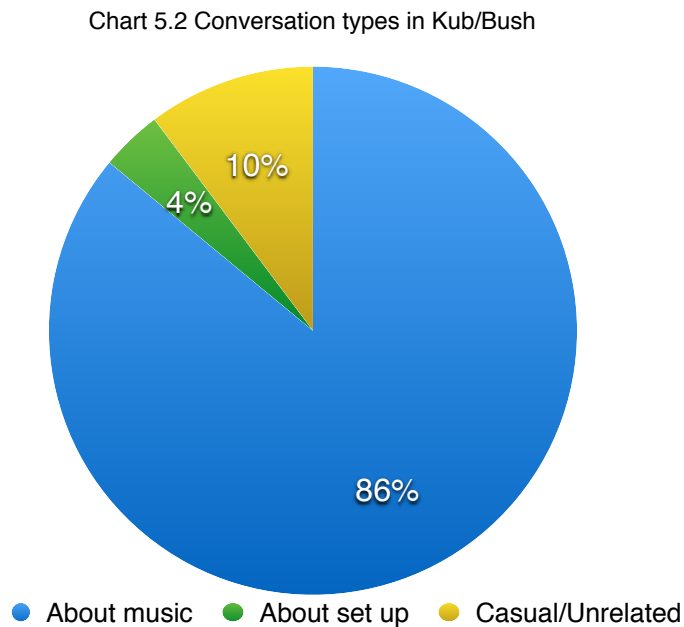
The composer and performer met to rehearse on the 3rd of December 2017 at the University of West London. The world premiere of the piece took place on the 7th of December 2017 at Saint Mary's Church in Ealing. The rehearsal lasted for twenty-eight minutes and the music playing and talking time divided as follows:

Chart 5.1 Music vs Talking in Kub/Bush



Music activity included thirteen demonstrations (music activities of 10 seconds or less) and only 2 music entries.

The division of the entire conversation time was as follows:



The division of talking time between the collaborators (Chart 5.3) did not correspond directly to the number of changes suggested (Chart 5.4) by each party.

Chart 5.3 Individual conversation time in Kub/Bush

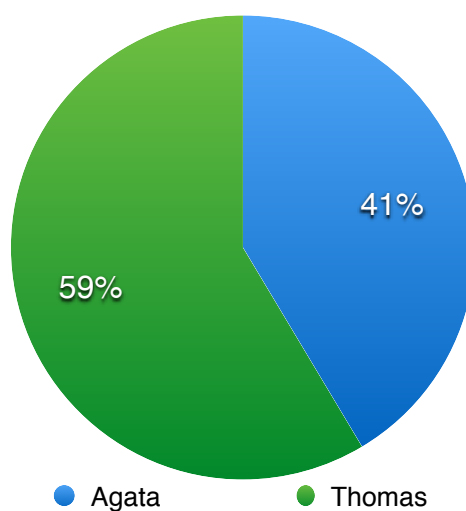
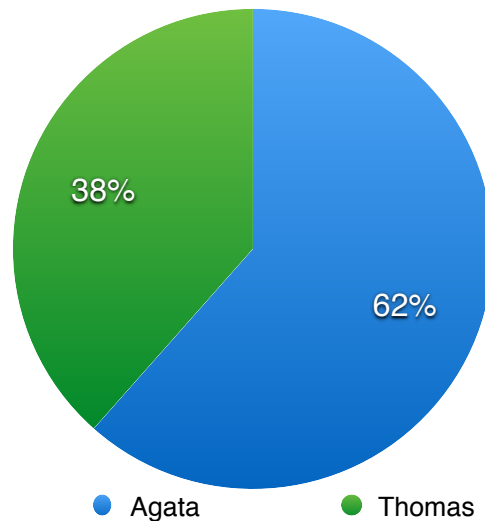


Chart 5.4 Ownership of changes in Kub/Bush



There were eleven creative change suggestions observed in this rehearsal.

Change no.1 is the composer offering choice (category [c]) with regard to the exact time measurements in the piece. This is an example of a more general non-binary choice offered to the performer.

“Thomas: yeah, so basically long, medium and short whatever you turn out to be...” (Kubiak/Bush collaboration, Rehearsal transcription, change no.1, category [c])

Change no.2 is initiated by both the composer and the performer and represents categories [c] and [d] (intention is clarified).

“Agata: I struggle to like not extend the last one and not to do a rest in between, so you do mean like [*demonstrates*]

Thomas: well...yes and no...they are phrases, you can put breaks in...so these come from full stops

Agata: oh ok! yeah” (Kubiak/Bush collaboration, Rehearsal transcription, change no.2, categories [c] and [d])

The following creative change suggestion is of the category [f] (change happens spontaneously) and is noticed by the violinist. The composer immediately agrees with the spontaneous change.

“Agata: I’m pretty sure I keep changing one dynamic that you wrote, so I just I’ll point it out. Where was it? Yeah...I’m never staying piano on this one...

Thomas: Yeah, that’s fine...” (Kubiak/Bush collaboration, Rehearsal transcription, change no.3, category [f])

Change no.4 is initiated by Thomas and represents category [d].

“Thomas: More generally, you can be more extreme with drawing out long notes

Agata: yeah, I thought I was a bit fast now. It’s also this room, the acoustics is terrible, so it doesn’t, like, stay...it’s not nice to hold these notes here but in the church it would be lovely

Thomas: Yeah, like, especially at the end, the long note could be four seconds, could be eight haha

Agata: yeah, yeah” (Kubiak/Bush collaboration, Rehearsal transcription, change no.4, category [d])

The following change (no.5) is suggested by Agata and represents joint categories [c] and [d].

“Agata: haha, Are the fast notes fast enough?

Thomas: uhm...

Agata: Do you think? or would you like them even quicker?

Thomas: Some of them certainly. They are almost like grace note length, obviously like... within reason

Agata: mhm

Thomas: As fast as possible

Agata: yeah

Thomas: And these are I would say, as long as possible...and as normal as possible

Agata: Cool” (Kubiak/Bush collaboration, Rehearsal transcription, change no.5, categories [c] and [d])

The next suggestion is also initiated by the violinist and follows as a direct consequence of the previous interaction. This change (no.6) represents categories [c] and [d].

“Agata: And does that speed up enough? All of these ones?

Thomas: Yeah...again I know if it’s not...You can start them even slower [*demonstrates*] like that

Agata: A! ok

Thomas: You know, they don’t start out as these notes. They start basically as these, you know where the beams come from

[*Agata demonstrates*]

Yeah, like that and I like these gaps you put in here, it’s certainly implied.” (Kubiak/Bush collaboration, Rehearsal transcription, change no.6, categories [c] and [d])

The following change (no.7) is initiated by the composer and represents the intention being clarified (category [d]). Establishing which aspect of the music notation is to be treated with

most attention to detail is crucial when dealing with pieces of great difficulty, like
Komunikacja. Awareness of the composer's preferences in the case of accuracy of quarter
tones used, saved a lot of precious rehearsal time.

"Thomas: In terms of like getting the quarter tones out, to me, it doesn't sound...there is a
few moments when it sounds quarter tonal, and that's fine, like...

Agata: mhm

Thomas: How do you feel about that?

Agata: Yeah...I've been trying to practice it accurately, but obviously it's never gonna be
hundred percent

Thomas: No, and I don't want it to be

Agata: It's really tricky...

Thomas: Really, I don't care about the difference between an f and f sharp, like quarter
tonal jumps. That's the only one really, if there is a way you could make that." (Kubiak/
Bush collaboration, Rehearsal transcription, change no.7, category [d])

The following changes (no.8 and no.9) are both of category [c] and both initiated by the
violinist. Prevalence of category [c] in the interactions initiated by the performer suggest
respect towards the creative authority of the composer.

"Agata: haha. And how do you feel about open strings, cause I'm not sure if I should avoid
them or I just play them when they come up

Thomas: I think I'd rather not

Agata: mhm, cause it is a different tone

Thomas: There is no case for the open strings I don't think

Agata: So I'll just make sure it doesn't come up somewhere." (Kubiak/Bush collaboration,
Rehearsal transcription, change no.8, category [c])

"Agata: Oh, and another thing I wanted to ask about: vibrato? Do you have any
preference?

Thomas: Nope, it's entirely up for your communication, interpretation

Agata: Cause sometimes I feel like it's nice to leave it non vibrato, because it's like,
especially here

Thomas: Yeah, the opening passage I can definitely hear sense vib

Agata: But then...if it feels natural I'm not gonna stop it coming out

Thomas: Yeah, you can put more rest, more space in to breathe

Agata: mhm, yeah" (Kubiak/Bush collaboration, Rehearsal transcription, change no.9,
category [c])

The following interaction also represents category [c], but this time the authorship falls to
both the violinist and the composer.

"Agata: haha. Do you think I should hold it uncomfortably long?

Thomas: If you want? yeah

Agata: Cause I kind of felt maybe that would be quite fun
Thomas: Just like that, yeah
Agata: Just really...[*demonstrates*] and then
Thomas: It's not, I'm not going for comfort, obviously
Agata: haha I can tell!" (Kubiak/Bush collaboration, Rehearsal transcription, change no.10, category [c])

The final change in this rehearsal (no.11) is initiated by the violinist and demonstrates a need for the composer's intention to be clarified (category [d]).

"Agata: Cause otherwise [*demonstrates*] I didn't want to keep bending all the time cause then it's gonna end up sounding like gypsy jazz rather than anything else, so even if it's a little bit more than the quarter tone, it sounds better if it's two fingers than [*demonstrates*] That might be more accurate [*demonstrates*], but..
Thomas: Yeah, definitely changing the finger rather than bend" (Kubiak/Bush collaboration, Rehearsal transcription, change no.11, category [d])

Kubiak/Bush collaboration represents the Traditional Collaboration Type. This is pointed to by aspects such as: meeting when the musical material is learned well by the performer, the composer's strong attachment to the written score, mainly changes of category [c] and [d] present. None of the changes discussed in this rehearsal was implemented in the score or even notated on the hand written score received by the violinist. The role of changes was mainly of a conceptual and interpretative nature.

8.5.2 Boojwah Bagatelles 1-3 - Kubiak/Williams collaboration

Boojwah Bagatelles 1-3, originally titled *Boojwah Blues*, is a piece for an amplified solo violin and loop pedal by Nicholas Williams. The composition was commissioned by the violinist Agata Kubiak in early 2018. The performer asked for the work to include elements of improvisation as well as simultaneous vocal and violin engagement. Despite no actual money being exchanged as the part of commissioning the piece, a symbolic form of economic capital (Bourdieu 1977) was noticeable in this collaboration. Nick would not have chosen to include improvised sections in this project if not prompted by the violinist, so the

fact of this collaboration representing the Hybrid Collaboration style was due purely to the commissioner's (performer's) demands. The composer explains the title and genesis of the piece in his own words:

"Boojwah Blues for (amplified) violin with loop pedals is the first in a series of pieces with the same name for different solo instruments with and without electronics. The title refers both to the song 'Bourgeois Blues' by Leadbelly ('Lord it's a bourgeois town...I got the Bourgeois Blues/I'm gonna spread the news all around') and the poem 'middle class blues' by Heinz Magnus Enzenberger. Although the material of my piece doesn't derive from the song, the playing style (rough, gritty) and elements of the blues idiom (major/minor 3rd ambiguity, note bending and sliding) contribute to the piece." (Nicholas Williams, program notes from the world premiere concert on the 10th of May 2018)

Boojwah Bagatelles 1-3 belongs to the Hybrid style of collaboration. In this case the 'hybrid' elements include almost traditional ownership of strictly notated movements one, two and three along with three improvised 'interludes'. The final structure of the piece and execution of the improvised 'interludes' were left entirely to the discretion of the violinist. The composer further explains the structural ideas behind the piece:

"The violin Boojwah Blues consists of 3 contrasting composed sections (there may be more in the future...) alternating with optional sections involving looped material derived from the composed music used as a soundscape for the violinist to improvise within. Although I've been involved in free improvisation for a long time, I've kept my composition and improvisation separate; this is the first time I've brought together the worlds of composition and improvisation in the same piece." (Nicholas Williams, program notes from the world premiere concert on the 10th of May 2018)

The vocal did not become an integral part of the piece. However it did appear briefly in the first movement between bars sixteen and twenty-three. The inclusion of a vocal part was prompted by the violinist's unique performance habitus (Bourdieu 1977), which included previous work on simultaneous vocal and violin performance (i.e the Kubiak/Szafranski collaboration).

The piece underwent many transformations during six rehearsals. The first two meetings of the collaborators, dating 6th of February and 27th of February will be

omitted as they proved irrelevant to the final shape of piece. In the composer's own words:

"So it's a totally different piece! sorry...it's been bugging me and I was finding it quite hard to write, so I realised I'm writing the wrong piece!" (Nicholas Williams, 13th of March, Rehearsal no.1 transcription)

Rehearsals that shaped the 'new piece' took place at the University of West London and will be referred to as follows:

Rehearsal no.1 - 13th of March

Rehearsal no.2 - 27th of March

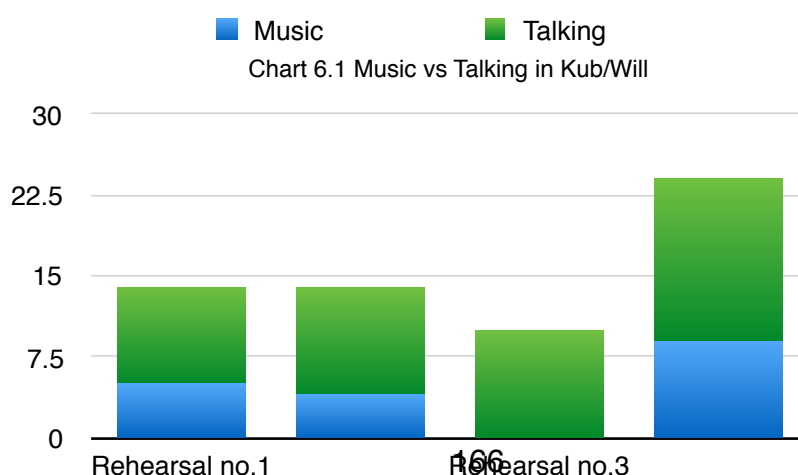
Rehearsal no.3 - 2nd of May

Rehearsal no.4 - 9th of May

The one month gap in the collaboration was for various reasons of a personal nature, including principally a bereavement in the composer's family. There was a great urgency to complete the piece in time for the 10th of May concert and both the composer and the performer agreed to undertake the challenge. Unfortunately this did mean that the final score was not provided until the 8th of May, which explains the slightly chaotic, but very creatively fertile nature of Rehearsal no.4.

The division of musical activities and talking during four rehearsals varied greatly.

The graph below (6.1) represents collected data (in minutes).



In looking into the types of conversation that took place during the four mentioned rehearsals, one can see a familiar pattern emerge. The graphs below (6.2 - 6.5) represent the division of talking in each rehearsal, with 100% meaning the entire verbal content of the rehearsal.

Chart 6.2 Conversation types in Kub/Will - rehearsal no.1

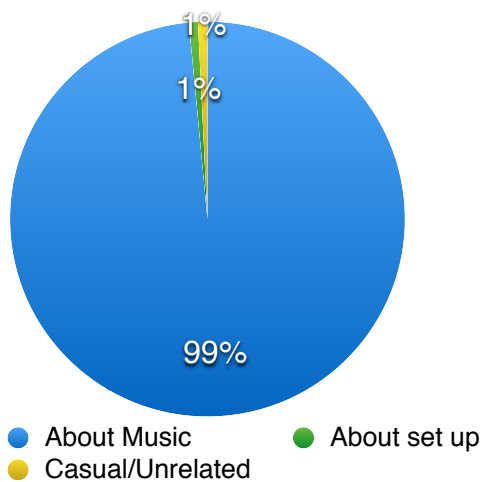


Chart 6.3 Conversation types in Kub/Will - rehearsal no.2

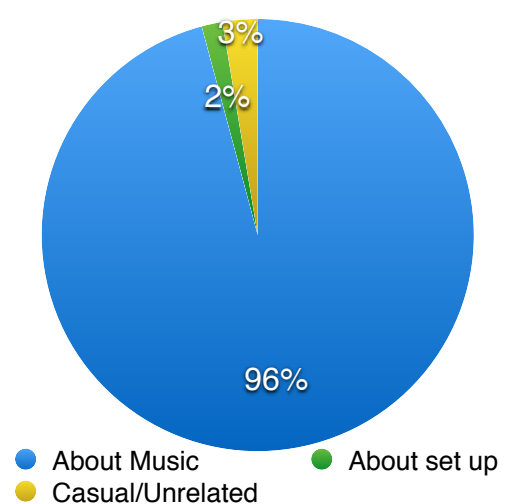


Chart 6.4 Conversation types in Kub/Will - rehearsal no.3

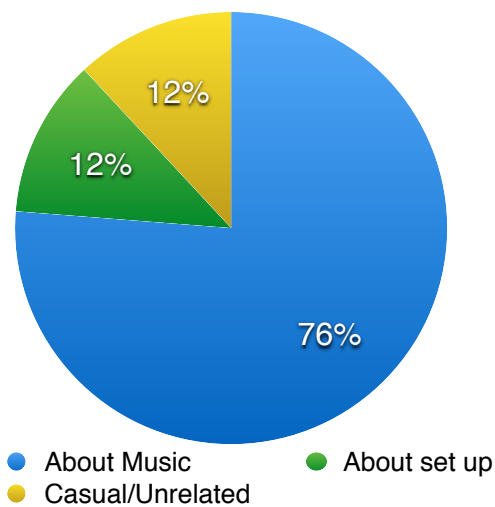
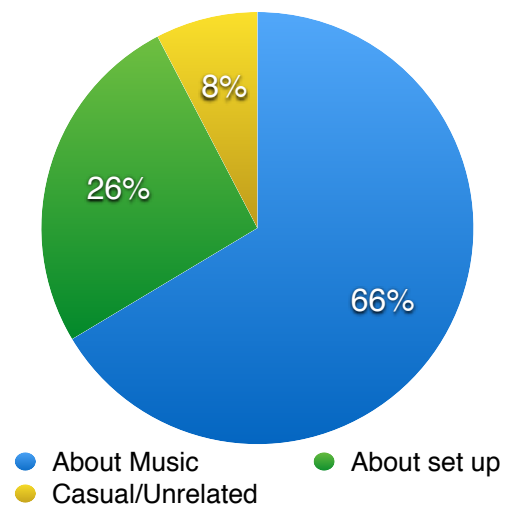
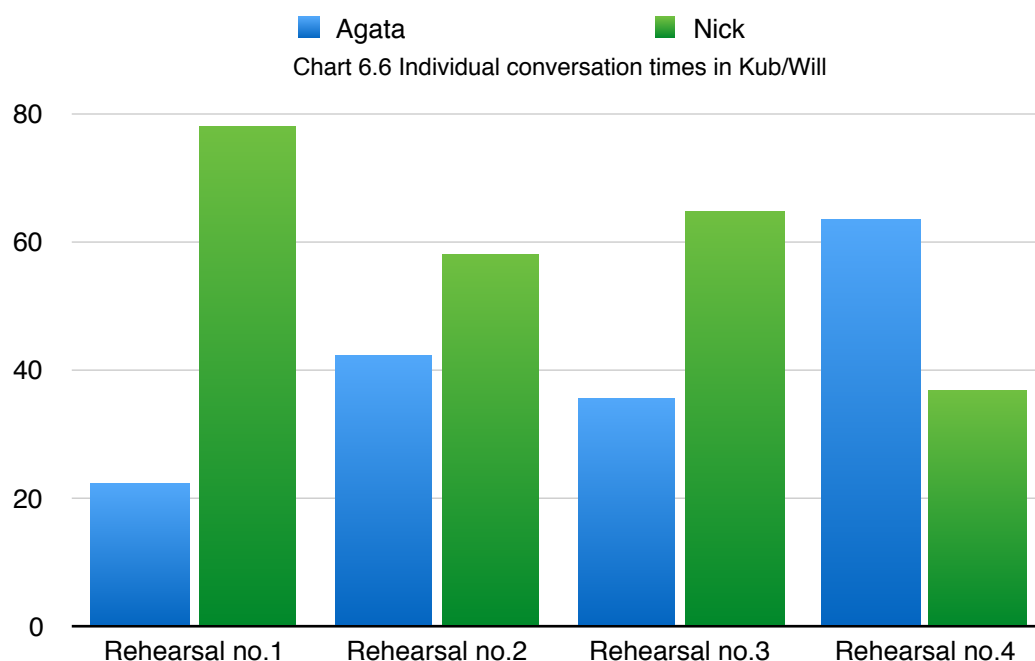


Chart 6.5 Conversation types in Kub/Will - rehearsal no.4



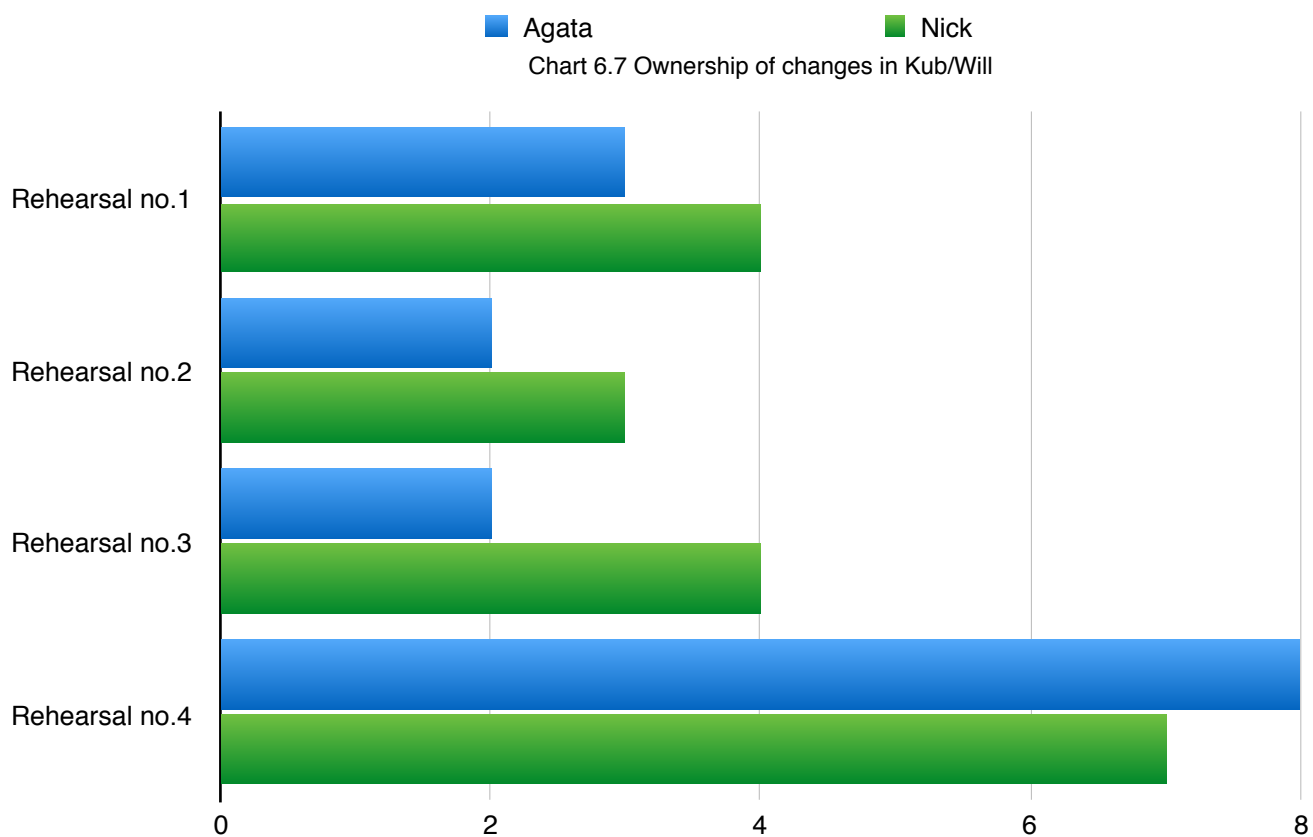
The familiar pattern of reduction in conversation ‘About Music’ and a substantial increase in the ‘About set up’ conversation was already present in many other collaborations analysed in earlier chapters of this paper. Decrease in the musical conversation can be attributed to the growing familiarity with the piece of music in question. Increase in conversation about the technical and practical aspects of the performance (‘About set up’) can be linked to the use of technology and the need to prioritise these matters the closer to the world premiere we came. The variation in the ‘Casual/Unrelated’ chat can be attributed to the need to nurture a more personal relationship, since in this instance the collaborators had not worked together before. The decrease in the ‘Casual’ conversation in the last rehearsal can be associated with practical matters of saving valuable time in a tense, time-limited rehearsal situation.

The graph below looks (6.6) into who talked more in each of the rehearsals. The data is presented in percentages.

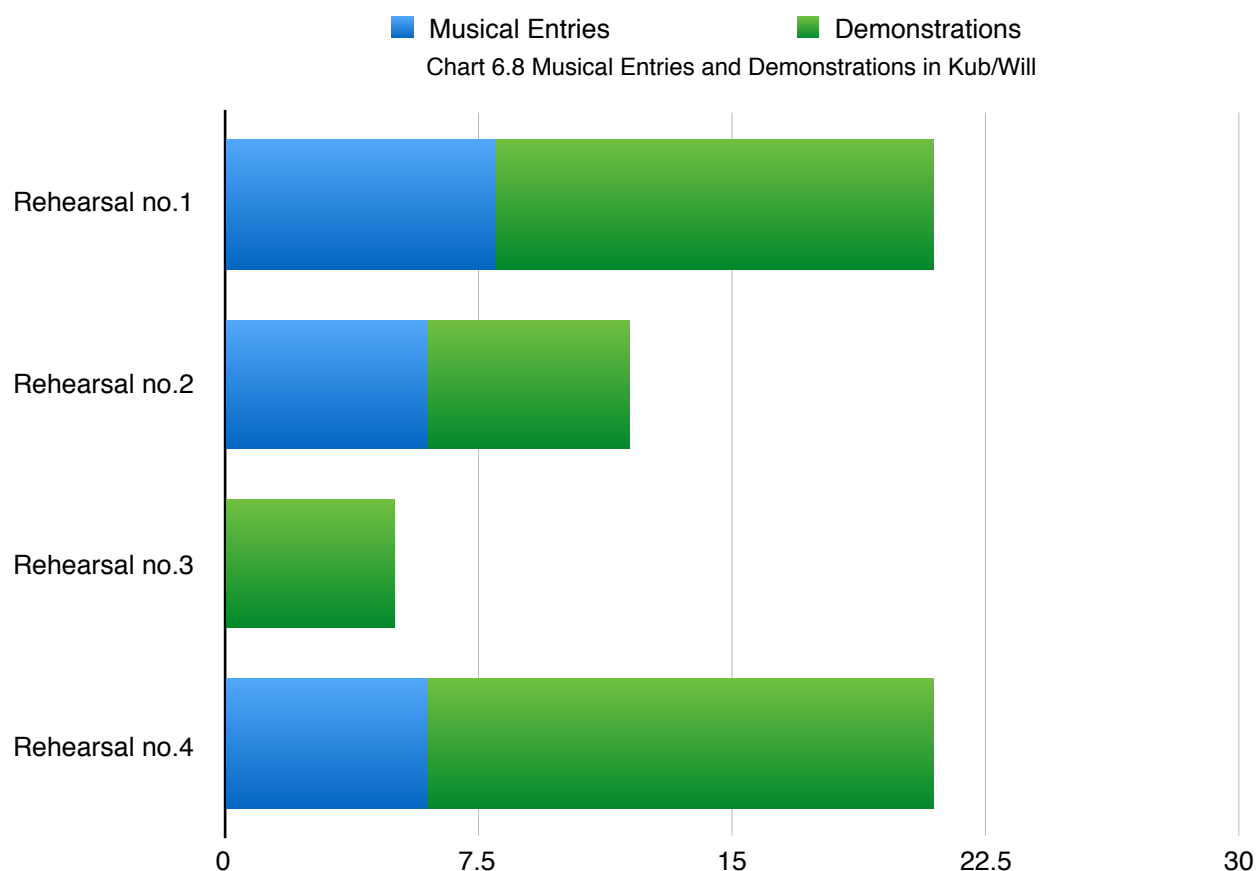


Looking at the performer's data one can see that a correlation exists between the number of creative changes offered and the verbal interaction. In this case rehearsal no.4, where verbal expression was dominated by the violinist, aligns with the most creative changes proposed by the performer (twice as many as in the any other rehearsal).

The chart below (6.7) shows the division of authorship behind the creative changes observed in each rehearsal.

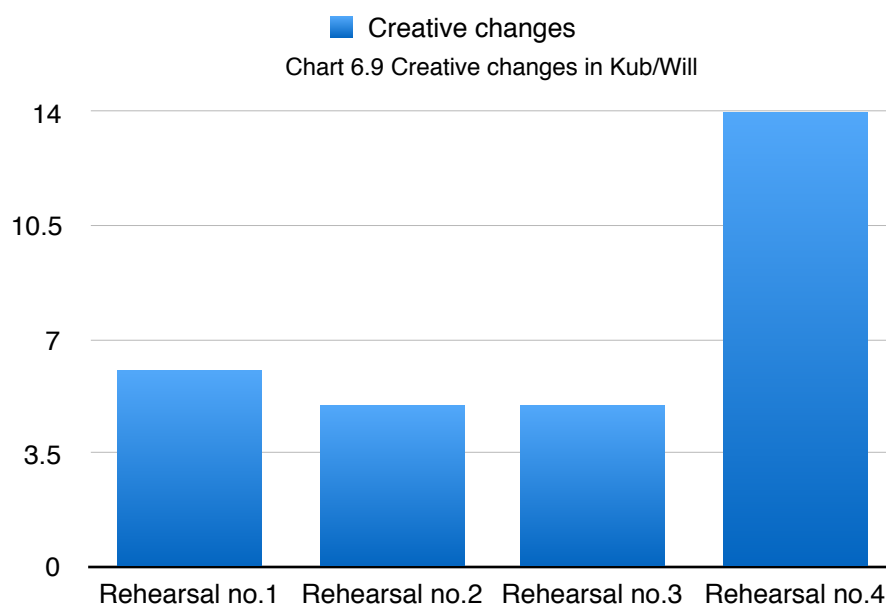


The musical activities (musical entries and demonstrations) are as follows:



The very disjointed character of the initial rehearsal is to be expected, but the equally disjointed last rehearsal is very surprising. In this case it could be attributed to the unusually delayed production of the musical score. Rehearsal no.4 was the first and only rehearsal in which the completed score for *Boojwah Bagatelles 1-3* was present. Previous rehearsals used only fragmented material, ideas and unstructured motifs as a source of music provided by the composer.

As already mentioned, Rehearsal no.4 was the most fertile from the creative changes point of view. Here (Chart 6.9) is a representation of all creative changes documented throughout the entire collaboration process.



Rehearsal no.1

There were six creative change suggestions in total in the Rehearsal no.1. The dominant category was [d] (intention is clarified).

Change no.1 was an experiment (category [e]) proposed by the composer.

“Nick: One thing to try out for the upbeats is really dig into the string and you keep it on the string after you’ve played the notes and [*demonstrates*]

Agata: Oh! yeah!

4:59-5:16 (*music*)

Nick: and don’t take the bow off at all, so the a string doesn’t kind of

Agata: haha, it’s such a reflex!

Nick: Yes, I know!

5:21-6:31 (*music*)

[*simultaneously*] Nick: and even less bow, just a tiny bit of bow

[*Agata demonstrates*]

Not quite that much but certainly not...

[*Agata demonstrates*]

That’s it!...” (Kubiak/Williams collaboration, Rehearsal no.1 transcription, change no.1, category [e])

The second change is of category [d] and was jointly attributed to the composer and the violinist. This moment is a great example of a valuable instant ‘back and forth’

communication involving a non verbal element (violin demonstrations). This sort of blunt exchange can save a lot of precious rehearsal time and result in much deeper and more refined understanding of the composer's intention.

"Agata: and that's together with the A string?

Nick: Just play the beginning with each root

[Agata demonstrates]

Nick: But articulate the semiquavers

[Agata demonstrates]

Nick: Bowed, bowed semiquavers

[Agata demonstrates]

Nick: Just on the very first of each group

[Agata demonstrates]

Nick: That's it!" (Kubiak/Williams collaboration, Rehearsal no.1 transcription, change no.2, category [d])

The next change is also of a category [d] and it was initiated by the composer. This time the composer uses an aural demonstration and a vibrato analogy to clarify the quality of the intended sound.

"Nick: I really think it's just a very...

Agata: slow?

[Nick demonstrates]

Agata: Slower even?

Nick: Imagine a sort of slow vibrato...irregular slow vibrato

[Agata demonstrates]

Nick: Yeah, that sort of thing!" (Kubiak/Williams collaboration, Rehearsal no.1 transcription, change no.3, category [d])

Change no.4 occurs right after, this time on the initiative of the violinist, who enquires about the dynamics and articulation in the passage.

"Agata: Oh, great! great...and what kind of bow, what kind of...dynamically

Nick: That sort of quite heavy...not quite detaché but

Agata: Sort of pointy?

Nick: Yeah

Agata: so what's intuitively more or less?

Nick: Yeah

Agata: Cool!" (Kubiak/Williams collaboration, Rehearsal no.1 transcription, change no.4, category [d])

The next change is also initiated by the violinist and represents category [e] (experiment is proposed). The performer proposes incorporating the voice into the composition, to which the composer responds with hesitation.

“Agata: And were you thinking at all to have some voice on top of that? incorporated?

Nick: Well...this is it's...I don't know yet...In some ways I'm quite old fashioned about voices. When I use a voice, I need a text

Agata: yeah!

Nick: As much as I love sort of free vocalise kind of stuff, I do like text. Just a question of finding the right one

Agata: Yeah...What kind of stuff are you into?

Nick: I don't know

Agata: Have you written much for voice?

Nick: Yeah, yeah, I have

Agata: So what would you like to use?

Nick: I like setting very...uhm...unemotional text...quite sort of flat, objective texts.” (Kubiak/Williams collaboration, Rehearsal no.1 transcription, change no.5, category [e])

The last creative change suggestion in Rehearsal no.1 is initiated by the composer and represents category [c] (choice is given). The composer's demonstrations, which guide this interaction, flow from Nick's domain-specific knowledge (Csikszentmihalyi 1999) from his past experiences as a professional viola player. Familiarity with the movements and technical detail made the interactions between collaborators easier and composer's intentions clearer and, thus, once again, spills over into the domain of cultural capital.

“Nick: You can sort of mix the types so you can mix the [*demonstrates*] with the [*demonstrates*] whatever...and the sliding up and down and all the rest of it. You can sort of mix freely to create your own embellishments on the basic structure.” (Kubiak/Williams collaboration, Rehearsal no.1 transcription, change no.6, category [c])

Rehearsal no.2

There were five creative change suggestions during rehearsal no.2 representing various categories ([a], [b], [c], [d] and [e]).

The initial change was proposed by Nick, who clarified the intention (category [d]) behind the notation in the First Movement of *Bagatelles*.

“Nick: ...what they are, playing the open g but so forcefully that you don't get any pitch, it's just a scratch noise, yeah?” (Kubiak/Williams collaboration, Rehearsal no.2 transcription, change no.1, category [d])

The second creative change suggestion is a simplification (category [b]) proposed by the violinist.

“Agata: Oh! It might be easier to do it, not what would seem, next to the bridge but...

Nick: Oh right, ok, yeah

Agata: So let’s try that! Yeah, easier...hahaha!” (Kubiak/Williams collaboration, Rehearsal no.2 transcription, change no.2, category [b])

The following change suggestion is initiated by the composer, who gives a bowing choice (category [c]) to the violinist .

“Agata: For now, as it comes, it doesn’t come down so I need to put some bowings in to be comfortable

Nick: I’ll leave it entirely up to you” (Kubiak/Williams collaboration, Rehearsal no.2 transcription, change no.3, category [c])

Change no.4 is of category [a] (mistake is noticed) and in this case the composer initiates it.

“Nick: yeah...they way it looks is really bad cause it’s got pianissimo and fortissimo simultaneously haha

Agata: haha

Nick: That’s just a bad notation from me” (Kubiak/Williams collaboration, Rehearsal no.2 transcription, change no.4, category [a])

The previous notational mistake has led to an almost ‘joke’ experiment proposition from the violinist. This experiment idea was taken seriously by the composer and the change was included in the final score. This also relates to the performer’s previously mentioned (Rehearsal no.1, change no.5) suggestion to include voice in the arrangement.

“Agata: sing it haha

Nick: Do that!

Agata: Sing one

Nick: Why not?

Agata: Seriously?

Nick: Yeah

Agata: Ok, let’s try

Nick: Is that the right pitch for you

[*Agata demonstrates*]

Agata: mhm...so would I be singing...

Nick: Sing and play

Agata: the same dynamics, right?

Nick: Yeah, the same sustained [music 11:06-11:25]

Nick: Yeah, why not?

Agata: haha! cool

Nick: and now that the voice is in, I have to think of something more for it to do, so maybe the second panel will actually be more...cause this is sort of looking forward into the future, to later stuff

Agata: Oh, ok! I see

Nick: So I can incorporate the voice into the next...into the panel that uses this sort of attacks with sustained notes" (Kubiak/Williams collaboration, Rehearsal no.2 transcription, change no.5, category [e])

This is not the first example when a mistake became an inspiration for a significant change in the new piece of music. One can recall the motif in the second movement of *Six Spiders* (Kubiak/Szafranski collaboration), where the violinist's error in rehearsal play-through also had a major influence. Here, despite the potential of expanding the voice feature mentioned by the composer, the additional instrument was only used in the first movement.

Rehearsal no.3

Only five creative change suggestions were observed in the third rehearsal. Most of the changes represent category [c] (choice is given).

The first two creative changes were both initiated by the composer and represented category [c]. These suggest the composer's willingness to allocate certain creative responsibilities towards the performer. Change number one proves how flexible the improvised sections will be, and goes even further as it gives the choice of the main structure of the piece to the violinist.

"Nick: And you can either use a single loop or you can build up layers of loops of different lengths to sort of create this sonic backdrop that you then improvise against or on as a commentary on the material that's notated

Agata: yeah" (Kubiak/Williams collaboration, Rehearsal no.3, change no.1, category [c])

"Nick: yeah...so each of the sections will have each own associated loop...If it works, I think there is a situation where you actually do the sections with the particular loops in any order, it doesn't have to be one, two, three, four

Agata: mhm

Nick: You could kind of choose the order

Agata: Yeah

Nick: Order of each section" (Kubiak/Williams collaboration, Rehearsal no.3 transcription, change no.2, category [c])

The following change (no.3) is attributed jointly to the composer and the violinist and it represents categories [c] and [d] (intention is clarified).

"Agata: And as far as transitions between the sections go?

Nick: They could be cut, cut off

Agata: Could be cut and paste yeah

Nick: They could almost be like sort of four little pieces in a way...four little movements, four little bagatelles almost

Agata: yeah...and then summarised with the improv

Nick: Or...

Agata: That will muddle them up...

Nick: Yeah, yeah

Agata: Ok

Nick: Or if it's possible, you can sort of fade in and out and as it's fading out, press the next section

Agata: Yeah

Nick: If that's possible...if it's not possible, no...yeah, there is options for I think for transitions onto another...they could be clean breaks or previous loop improvisation could be faded out and it could overlap slightly or whatever...

Agata: mhm...so I guess once I get the music I can just see..." (Kubiak/Williams collaboration, Rehearsal no.3 transcription, change no.3, categories [c] and [d])

The next change (no.4) is initiated by Nick and represents category [c]. In this case the length of the section is left to violinist's judgement, which is welcomed with enthusiasm by the performer.

"Nick: And in terms of how long you play on loops, just use your own musical judgement for that

Agata: Ok...Cool! It's fantastic!" (Kubiak/Williams collaboration, Rehearsal no.3 transcription, change no.4, category [c])

The last creative change suggestion is attributed to the violinist and represents category [e] (experiment is proposed). This change was implemented in the live performance and it had a major impact on how the piece was received during the premiere.

"Agata: ...Oh you know I'm going to be doing this piece with Simon and we have these eight speakers surround thing set up so maybe we could even connect

Nick: If it works, it works yeah

Agata: If you would be interested in seeing how would that sound spatially distributed cause that would be set up for Simon's piece anyway, so we might as well just use that for

the...

Nick: Yeah, yeah..." (Kubiak/Williams collaboration, Rehearsal no.3, change no.5, category [e])

Rehearsal no.4

The last rehearsal in the Kubiak/Williams collaboration was the most creatively fertile with as many as fourteen creative change suggestions observed. The categories varied between [a], [c], [d] and [e]. Such flexibility of material would be seen as highly unusual one day before the world premiere of the piece, but one must not forget that this was also the very first rehearsal where the entire score for the piece was handed to the performer. Usually in the Hybrid Form of collaboration, the score would be present from the initial stages of the rehearsal. This is the most important reason why we can observe the collaborators exhibiting behaviours so typical to the initial stages of collaboration. With the rehearsal lasting less than 25min, creative exchanges between the composer and the performer were very rapid.

Change no.1 is initiated by the composer who gives choice (category [c]) to the violinist.

"Nick: Sort of try out different ideas and then go to use in the actual work itself, so it could be something I could

Agata: Or we could do both?

Nick: You could do both, yeah" (Kubiak/Williams collaboration, Rehearsal no.4 transcription, change no.1, category [c])

Change no.2 is the violinist noticing a missing repetition sign. This change represents category [a] (mistake is spotted).

"Agata: This one doesn't seem to have an end...is there...is it suppose to go there or? That's the beginning of the repeat but...

Nick: Oh, that's interesting

Agata: So I was wondering whether it's just without the repeat at all or...

Nick: No...it shouldn't have a repeat there" (Kubiak/Williams collaboration, Rehearsal no.4 transcription, change no.2, category [a])

Change no.3 is also initiated by the violinist and it represents category [e] (experiment is proposed). The experiment in question is connected to the structure of the entire piece.

“Agata: So...yeah...what I was just thinking...so we could have this one before the first one and then maybe the second one before or after both and then the third one after
Nick: Yeah, that will work” (Kubiak/Williams collaboration, Rehearsal no.4 transcription, change no.3, category [e])

Changes no.4 and no.5 are connected. One could even argue that they showcase the uncomfortable balance of authority, so common in these collaborative settings. We can clearly see in the fragment below that the interaction starts with the violinist offering choice (change no.4 - category [c]) to which the composer responds with offering more choice (change no.5 - also category [c]).

“Agata: Would you want it to finish with the improv and we could do a fade out on the loop or finish punchy with just this...what’s better?” (Kubiak/Williams collaboration, Rehearsal no.4 transcription, change no.4, category [c])

“Nick: What do you think? I don’t mind actually...I mean, you shape the piece

Agata: Ok, I’ll think about it, cause I quite like the idea of starting with an intro

Nick: mhm

Agata: It would be interesting...and then going into crazy scratchy things, but then the question only whether I want to finish with an improv or finish with a...This is so intense that section

Nick: Yeah

Agata:...in the end

Nick: Once it sort of gets to the highest

Agata:...so maybe it could actually be nice to finish in that intensity

Nick: Yeah why not?” (Kubiak/Williams collaboration, Rehearsal no.4 transcription, change no.5, category [c])

The following change (no.6) represents category [d] (intention is clarified) and is initiated by the performer.

“Agata: (...)I’m not sure why but only with the second I kind of prefer it afterwards

Nick: That’s ok, that’s fine

Agata: that’s a bit random haha...and then we could go...we could even mix these two up somehow? So we could do the first loop, then the first movement, then the second movement and the second loop going into the third loop

Nick: Could you fade one out and...?

Agata: Yeah, yeah

Nick: and then fade the other one? I don’t see why not

Agata: and then do the third movement and finish on that strong, intense build up here

Nick: yeah, yeah

Agata: Does that make sense?

Nick: yeah

Agata: I’ll write it down...That way it wouldn’t be that predictable when the loops happen, if you know what I mean?

Nick: Yeah, it's not the kind of obvious alternating things sort of... yeah! that's fine, that's fine" (Kubiak/Williams collaboration, Rehearsal no.4 transcription, change no.6, category [d])

The next change (no.7) is the violinist proposing an experiment (category [e]). The sonic experiment is met with the approval of the composer and it was included in the performance the following day.

"Agata: Oh and I also did something with this haha I'll show you which bit...Cause I was finding at that tempo and with these quick changes between the things, sometimes they're very quick...I was struggling to push enough [*demonstrates*] for it not to have pitch, because it was so near [*demonstrates*] so near the actual pitched notes, that it was always ending up sounding like a scratchy g [*demonstrates*] so I tried to do those behind the bridge [*demonstrates*]

Nick: Yes, if you can manage that, yes! Yeah that's fine, that's fine..." (Kubiak/Williams collaboration, Rehearsal no.4, change no.7, category [e])

Change no.8 is also initiated by the performer and represents category [c] (choice is given).

"Agata: (...)Is it too high pitched?or is that ok?" (Kubiak/Williams collaboration, Rehearsal no.4 transcription, change no.8, category [c])

The next change follows rapidly and this time it is an experiment (category [e]) proposed by the composer. The experiment was conducted and results were constructive.

"Nick: If you go for the g string?

Agata demonstrates

Agata: It's still gonna be a bit high pitched, so that's the only problem with it, but then I wasn't sure if it was a problem actually that I was able to hear the pitch of that g?

Nick: Yeah, I'd rather there wasn't, so...

Agata: Yeah, exactly...so that's what we have, it's a bit high pitched but... [*demonstrates*]

Nick: Yeah, that's ok, yeah yeah...

6:24-6:48 playing

Nick: That's great, yeah!

Agata: Does that work?

Nick: Yeah, yeah"(Kubiak/Williams collaboration, Rehearsal no.4 transcription, change no. 9, category [e])

Change no.10 is the composer clarifying the intention (category [d]). This clarification suggested not paying too much attention to overall notational detail. It a was very important remark, especially so considering that performance was scheduled for the following day.

“Nick: That’s ok. In a way the notes don’t matter and even the rhythm doesn’t matter as long as it happens to a regular pulse...If you insert a quaver rest or miss out a quaver rest, it doesn’t matter as long as it stays on the pulse.” (Kubiak/Williams collaboration, Rehearsal no.4 transcription, change no.10, category [d])

The following change (no.11) is an experiment (category [e]) proposed by the composer.

The composer uses demonstration to communicate the sound he was aiming to achieve.

“Nick: Can you do a little bit more...make more of the glissando? with more separate bows?

[*demonstrates*]

Agata: Oh, ok!

Nick: So you really hear when it sort of tails off” (Kubiak/Williams collaboration, Rehearsal no.4 transcription, change no.11, category [e])

Change no.12 is attributed to both the composer and the violinist and it represents

category [d]. This remark together with change number ten, contributed to a new

interpretation of the piece, which was showcased during the premiere on the 10th of May.

“Agata: Need to look at these pitches again

Nick: Oh don’t worry about the pitches

Agata: No?

Nick: Just so it starts on a major third and a minor third and then kind of extends a little bit in both directions

Agata: Ok haha” (Kubiak/Williams collaboration, Rehearsal no.4 transcription, change no. 12, category [d])

The next change (no.13) follows directly from the interactions above and it is a notational mistake noticed by the composer.

“Nick: (...)the last note of each phrase should also have a glissando coming out of this, so it finishes [*demonstrates*] and then it starts up again.” (Kubiak/Williams collaboration, Rehearsal no.4 transcription, change no.13, category [a])

The final change in this rehearsal is initiated by the performer, who attempts to clarify the composer’s intentions (category [d]) and offers choice (category [c]).

“Agata: So is there anything you want me to keep in mind for the last day?

Nick: No

Agata: No? is that alright?

Nick: Yeah, just the sort of tightness of the pulse

Agata: Just keep the energy

Nick: Yeah

Agata: The tone and the tempo is alright? It’s not too much? It’s not too digging in?

Nick: No haha” (Kubiak/Williams collaboration, Rehearsal no.4 transcription, change no. 14, categories [c] and [d])

The Kubiak/Williams project represents the Hybrid Collaboration Type. This is suggested by the uncomfortable ‘marriage’ of the improvised and fully-notated parts of the piece as well as by the need for composer’s presence from the very beginning of rehearsing process. There was a strong potential for symbolic capital (Bourdieu 1977) to have an influence on the collaborative dynamics between Nick and Agata. Nick’s position as the Course Leader at the London College of Music could have influenced the collaboration substantially. However no evidence of authority or prestige being used in any of the interactions between the collaborators was found (or felt). It is very difficult to determine whether and, if so how many of the ‘creative change suggestions’ were implemented into the score, since the written music for all movements was provided only for of the very last rehearsal. The piece is not currently intended for publication and it is also not scheduled to be performed by any other musicians. Corrections and notes from the Rehearsal no.4 remain handwritten in the violinist’s part.

8.5.3 Beloved - Kubiak/Franklin collaboration

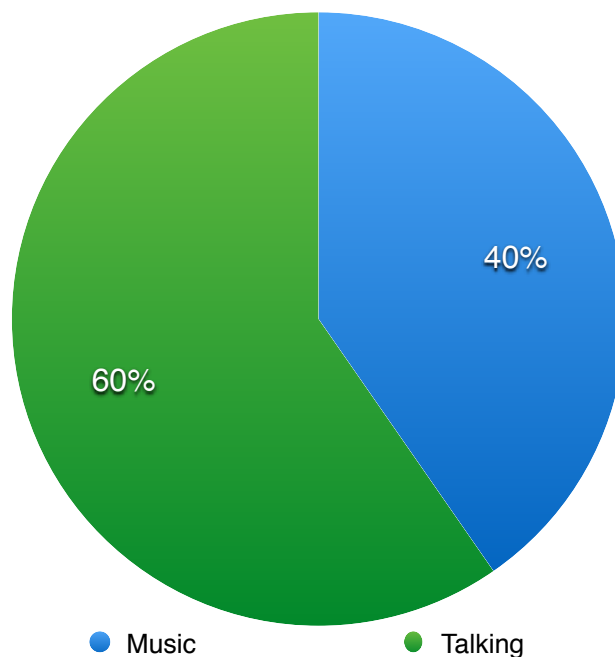
Beloved is a piece for solo violin and voice, where both parts are to be performed simultaneously by the same person. The piece was commissioned by the violinist Agata Kubiak in early 2018 and the full score was delivered by the composer - Nikki Franklin - in mid March 2018. Guidelines given by the performer included the simultaneous use of vocal and violin, as well as improvisation. The form of the improvised element was left to the composer’s discretion. This type of collaboration is classed as Hybrid, similarly to the Kubiak/Williams collaboration mentioned earlier. Despite belonging to the same category, the approach to structuring and notating the improvised material differed greatly. In the case of the Kubiak/Franklin collaboration the notation was similar to that used in the jazz idiomatic pieces. The violinist’s familiarity with jazz idiomatic notation, as well as former

work with simultaneous violin and voice repertoire, influenced the performance habitus (Bourdieu 1977) of this piece. The 'solo parts' were interwoven into the structure of the piece and made an immediate impression of being an integral part of the composition. The scale and accompanying part suggestions were also included in the solo sections, but the final length and the entire development of the passage were left to the performer. The emotionally driven nature of the piece was instantly clear. In the composer's own words:

"'Beloved' is a wailing threnody, which explores depths of emotion and expression through the darkest spaces of the performer's intention." (Nikki Franklin, program notes from the world premiere concert on the 10th of May 2018)

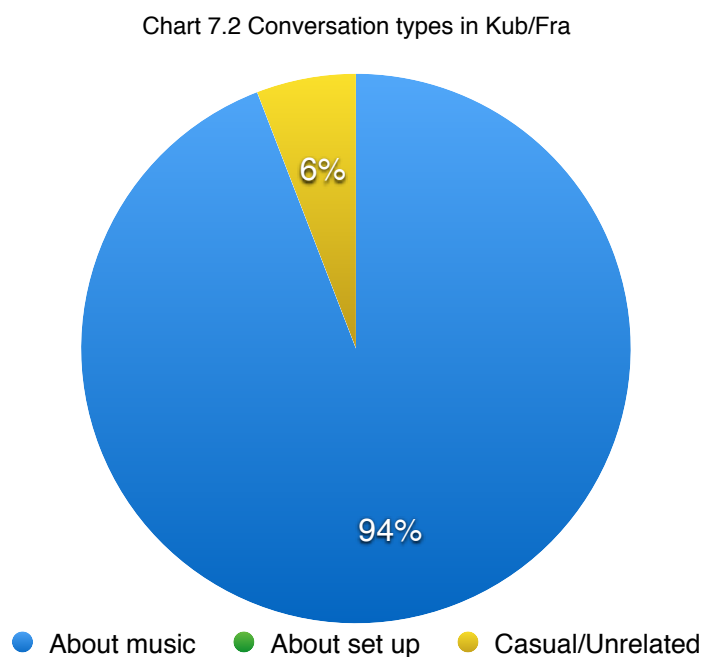
The one and only rehearsal took place on the 5th of May 2018 at the violinist's home. The rehearsal lasted for thirty-nine minutes and two seconds and the music playing time and talking divided as follows. (See Chart 7.1)

Chart 7.1 Music vs Talking in Kub/Fra



Music activity included twenty four demonstrations (music activities of 10 seconds or less) and seven music entries.

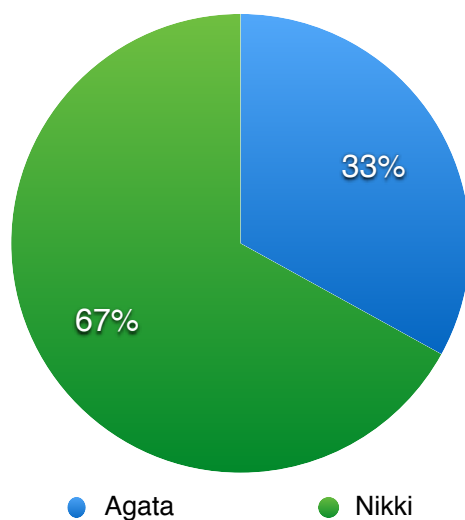
The division of the entire conversation time was as follows. (See Chart 7.2)



As the piece did not call for any unusual performance practices, use of electronics or involvement of other parties, it is not surprising that no 'About set up' conversation took place.

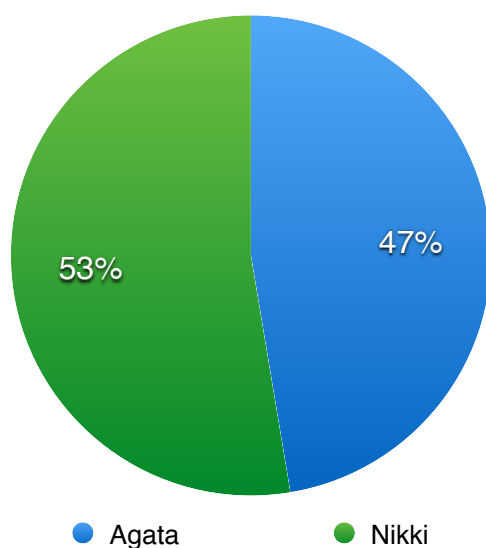
Looking at the division of talking time between the collaborators Chart 7.3), we can see that the usual verbal dominance of the composer persists in this case.

Chart 7.3 Individual conversation times in Kub/Fra



When looking at the division of creative changes proposed (See Chart 7.4), it is easy to spot the composer's slight dominance.

Chart 7.4 Ownership of changes in Kub/Fra



There were sixteen changes observed during the rehearsal for the Kubiak/Franklin collaboration. Categories present were [b], [c], [d], [e] and [f], with the prevalence of categories [c] and [d].

The first two changes (no.1 and no.2) were both initiated by the violinist and represented category [c] (choice is given).

“Agata: Because I could do it without changing the position, but it sounds better like this, I’ll show you if that’s ok?

Nikki: mhm

[*Agata demonstrates*]

Nikki: Sounds wicked!

Agata: Yeah? Is that right?

Nikki: It supposed to be like [*demonstrates*] sounding...yeah, I think it’s great!

Agata:...and obviously I’ll be holding it on the top two in every single case

Nikki: yeah” (Kubiak/Franklin collaboration, Rehearsal transcription, change no.1, category [c])

“Agata: (...) and is it ok if I change bows on these chords especially the long ones in that free improv section

Nikki: Yeah, yeah, completely

Agata: That’s ok, yeah? just to...

Nikki: Yeah, yeah, completely

Agata: So instead of just one [*demonstrates*] I might do [*demonstrates*]

Nikki: Yeah, absolutely!

Agata: Just to keep it loud, cause otherwise it’s gonna die off

Nikki: Yeah, it’s just about the presence

Agata: Sustain, sustain, sustain

Nikki: Yeah

Agata: Yeah, ok” (Kubiak/Franklin collaboration, Rehearsal transcription, change no.2, category [c])

Change no.3 was jointly initiated by both collaborators. This change also represents category [c]. The choice offered is non-binary.

“Agata: And slurs wise, are you bothered if I add some slurs?

Nikki: Not bothered at all, that’s why I specifically left them out in places, so I figured we can have a conversation about it, yeah...” (Kubiak/Franklin collaboration, Rehearsal transcription, change no.3, category [c])

The following change (no.4) is also attributed jointly and it happens as a consequence of the previous exchange. This time the creative change is categorised as a joint category [c] and [d] (intention is clarified).

“Agata: Ok, and just one more thing I wanted to ask...Yeah! Before that section, the improvised one with chords and the violin

Nikki: Yeah, thirty four

Agata: Would it be alright if I before joining in with the improv on vocal, did a one run through just the chords?

Nikki: Yeah, of course

Agata: Is that alright?

Nikki: Yeah, yeah” (Kubiak/Franklin collaboration, Rehearsal transcription, change no.4, categories [c] and [d])

The next change (no.5) is jointly attributed to both collaborators and it represents category [d]. The change refers to the dramatic element in the interpretation of the piece. The composer uses an exclamation metaphor to describe how the interpretation is received.

“Nikki: It's like ‘Wow!’

Agata: Is it too much or?

Nikki: No, it's not too much! There is room for more texture in it if you want...that I haven't written in... there is room for more of that...” (Kubiak/Franklin collaboration, Rehearsal transcription, change no.5, category [d])

Change no.6 is initiated by the composer and it represents joint category [c] and [e] (experiment is proposed). Very clear and intentional choices presented by the composer were very helpful in finding the right expressive interpretation of such a dynamic piece.

“Nikki: I think uhh...the idea of like...and I haven't put it on here and I'm surprised...like quiet desperation in these and maybe in the beginning of your solo, just like [*demonstrates*] you could come down and the violin could come down like really super much here in twenty nine, so we could almost take that as a pianissimo and then that could vary, I've got a build up to forte, you could take that through to the solo so it doesn't necessarily have to do that

Agata: Oh, ok” (Kubiak/Franklin collaboration, Rehearsal transcription, change no.6, categories [c] and [e])

Change no.7 is initiated by the violinist and represents category [d]. This time the performer's request to clarify intention is misunderstood and not responded to.

“Agata: Yeah...that's true, I just wasn't sure if these accents in, are they supposed to be...what kind of dynamic

Nikki: I think the accents, cause the rhythm is not easy to solo with, right?

Agata: Yeah” (Kubiak/Franklin collaboration, Rehearsal transcription, change no.7, category [d])

The following two changes (no.8 and no.9) are both of category [c] and both initiated by the composer. The first one offers an open choice in terms of dynamics. The second one is filled with vocal demonstrations, gesticulation and metaphor.

“Nikki: (...) if you wanted to have a different dynamic there, you could do that. Having that so it supports what you want to do vocally

Agata: Yeah

Nikki: and the you can throw it out of the window” (Kubiak/Franklin collaboration, Rehearsal transcription, change no.8, category [c])

“Nikki: Yeah, uhm...What about some...Well, I said you can do whatever you like so this is like a suggestion, but you’re using a lot of like open like ‘aaaa’ [*demonstrates*] which is cool, but what about having slightly more texture within the vocal, like even...I can’t...can you give me a B flat? [*demonstrates*] Even like...I don’t know whether you do that kind of glottally fried stuff and, that’s another observation, I don’t think that needs to be as long
Agata: Oh ok!” (Kubiak/Franklin collaboration, Rehearsal transcription, change no.9, category [c])

Change no.10 is a simplification (category [b]) offered by the composer. The proposition is rejected by the violinist.

“Nikki: Yeah, in bar six...for example the little grace note at the end of bar five in the violin, you make that g flat going up to the b flat if that helps

Agata: I’m gonna try just to learn it first, cause I quite like that [*demonstrates*]” (Kubiak/Franklin collaboration, Rehearsal transcription, change no.10, category [b])

The following change (no.11) is proposed by the violinist and it represents creative change category [f] (change happens spontaneously). The composer agrees with the potential motivation behind the spontaneous change.

“Agata: Ok...Yeah, I think in the beginning I was actually making a mistake that was making it shorter. I think it intuitively felt like

Nikki: Yeah, yeah! It just feels like it hangs on too long, cause it’s the first thing that comes in so it’s almost like [*demonstrates*] It’s more like that

Agata: Yeah” (Kubiak/Franklin collaboration, Rehearsal transcription, change no.11, category [f])

Change no.12 is proposed by the composer and it represents joint categories [b] and [d].

In this case the composer’s domain-specific knowledge (Csikszentmihalyi 1999) of jazz improvisation and jazz performance was crucial in clarifying the intention behind the music.

“Nikki: (...)Yeah! and if I was personally improvising over that I might do something really to punch in the time, cause you know you got complete freedom over there, so I would probably do something to...

Agata: Just to keep it simple

Nikki:...so I know I've got to...Keep it really simple, cause you've got all of that whatever you want to do once you get to there, so it's open but that's up to you! you might only do it once? and then you can get into just four? and then you've got all that stuff at the end as well.” (Kubiak/Franklin collaboration, Rehearsal transcription, change no.12, categories [b] and [d])

The next change (no.13) is an experiment (category [e]) proposed by the violinist. The change was accepted by the composer and became a permanent addition to the score.

“Agata: Yeah! If you want we could do it three times?

Nikki: What do you think?

Agata: Yeah

Nikki: It's almost...I don't know why I haven't referred to it again cause it's quite a nice little thing

Agata: Yeah...So I could just go twice round like that and then third time, go to the change

Nikki: Yeah, one, two, three...It just feels like it hasn't quite expressed itself enough

Agata: mhm

Nikki: Yeah, cause it's quite a nice little groove so I don't know why I didn't come back to it...it obviously just didn't feel...I specifically didn't want the piece to have any sort of ABA thing about it at all...It's got to keep moving forward...Can you go from seventeen again?

Agata: mhm yeah” (Kubiak/Franklin collaboration, Rehearsal transcription, change no.13, category [e])

Change no.14 is an experiment (category [e]) proposed by the composer. This change is a development of the previously mentioned experiment (change no.13).

“Nikki: (...)On seventeen, violin first time and the ‘tin tins’ on the second time. Is that cool?

Agata: Yeah

Nikki: So the violin second time in...Just put it

Agata: First time just the violin yeah

Nikki: Give your voice a little break. Alright! I think it's wicked if not slightly mental and devoured” (Kubiak/Franklin collaboration, Rehearsal transcription, change no.14, category [e])

The following change (no.15) is also an experiment (category [e]), this time proposed by the violinist.

“Agata: Can I do some stomping?” (Kubiak/Franklin collaboration, Rehearsal transcription, change no.15, category [e])

The composer responds to the experiment proposition by offering more open choice (category [c]), which makes up for the last creative change in this rehearsal.

“Nikki: You can do whatever you like, it’s just you say, the monster is finally unleashed and then you get those chords when it’s just like ‘Ok, it’s gonna be alright’ [*demonstrates*] yeah...so...you can literally hold your violin in the air if you want?

A: haha” (Kubiak/Franklin collaboration, Rehearsal transcription, change no.16, category [c])

The Kubiak/Franklin collaboration represents the Hybrid Collaboration Type. Similarly to the Kubiak/Williams collaboration it is not possible to determine which changes would be implemented to the next, updated version of the score. The piece is not scheduled for publication or performance by another musician. Therefore a revised version of the score has not yet been produced.

8.5.4 Shutting the Unstable DAW - Kubiak/Zagorski-Thomas collaboration

Shutting the Unstable DAW is a piece for violin and electronics by Simon Zagorski-Thomas. The piece was commissioned by the violinist in the late 2017 and the only parameters given to the composer were to include an improvised element. Kubiak/Zagorski-Thomas collaboration is an Experimental Collaboration Form, which in this case is characterised by no score being present, unusual reference points - Dj scratching, strong conceptual framework present prior to the rehearsal process - and the need for the composer’s constant feedback and rehearsal presence. In the composer’s own words:

“In this piece, both pitch and rhythm are simultaneously stable and unstable. Although there is stable tempo and pulse and the pitch gestures that Agata plays frequently recur due to the electronic looping, there is no tonal centre and phrases of different lengths are constantly shifting against each other to undermine any sense of metre. There is a rhythmic click track which only the violinist can hear and which provides the main framework against which she improvises. The only other composed elements of the piece are the electronic settings that control the looping and audio FX, and a set of verbal

instructions from the composer for the performer to improvise relatively sparsely combining percussive sounds with constantly shifting slides or glissandi.” (Simon Zagorski-Thomas, program notes for the world premiere concert on the 10th of May 2018)

The world premiere of the piece took place on the 10th of May 2018 at Vestry Hall, Ealing.

There were two rehearsals conducted before the premiere and they will be referred to numerically as follows:

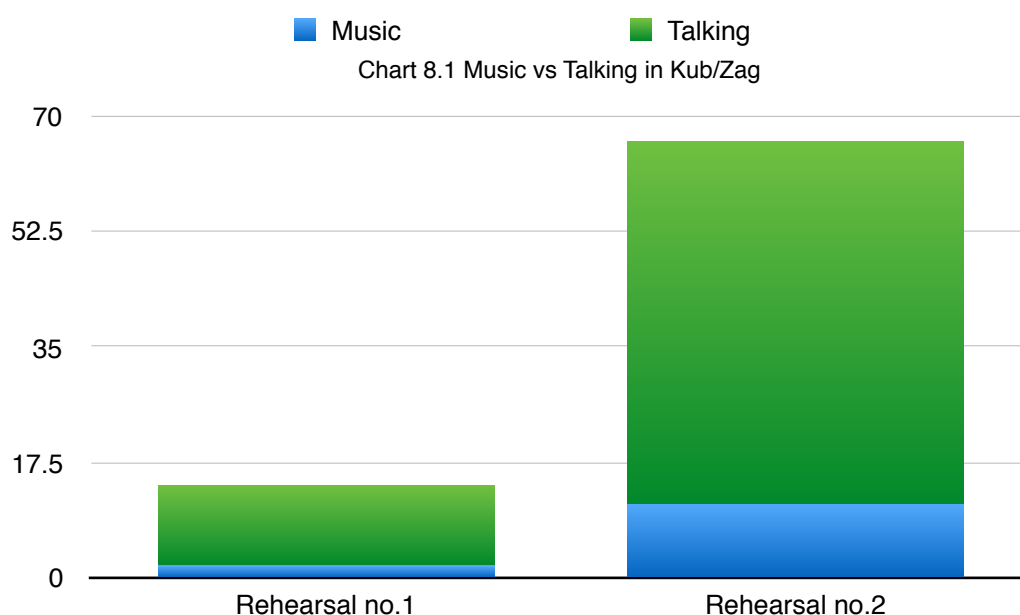
Rehearsal no.1 - 2nd of May

Rehearsal no.2 - 8th of May

The rehearsals took place at the University of West London and were documented via video and back-up audio recording. The data extracted from these rehearsals were transcribed and analysed using the NVivo Software.

The division between music and talking in each rehearsal is presented as the Chart 8.1.

The data are presented in minutes.



Talking time dominated both rehearsals. Graphs below (8.2 - 8.3) represent the division of chatting, with the 100% meaning the entire verbal interaction during the rehearsal.

Chart 8.2 Conversation types in Kub/Zag - rehearsal no.1

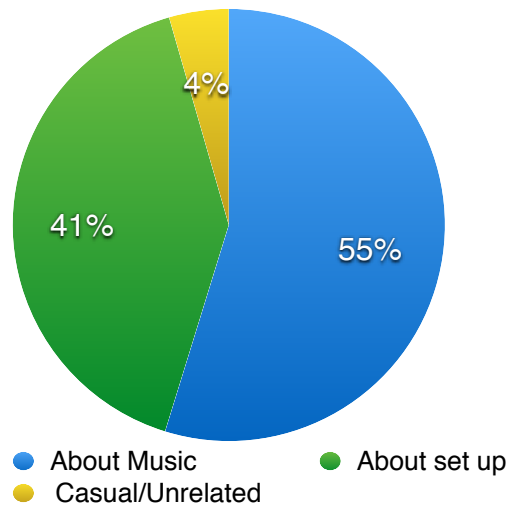
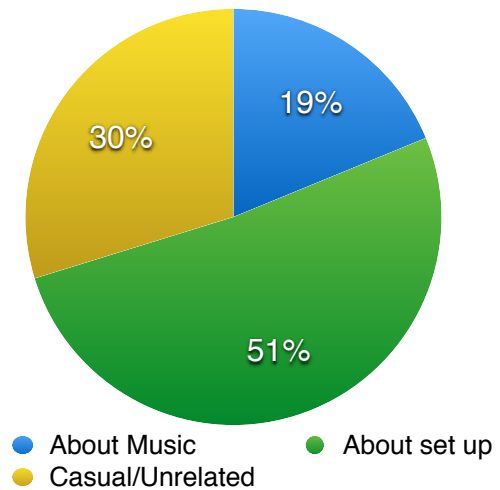
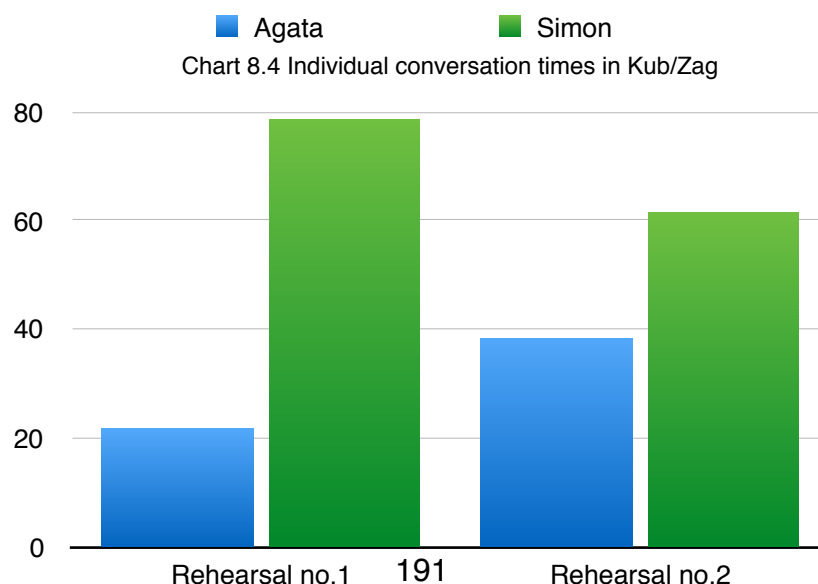


Chart 8.3 Conversation types in Kub/Zag - rehearsal no.2

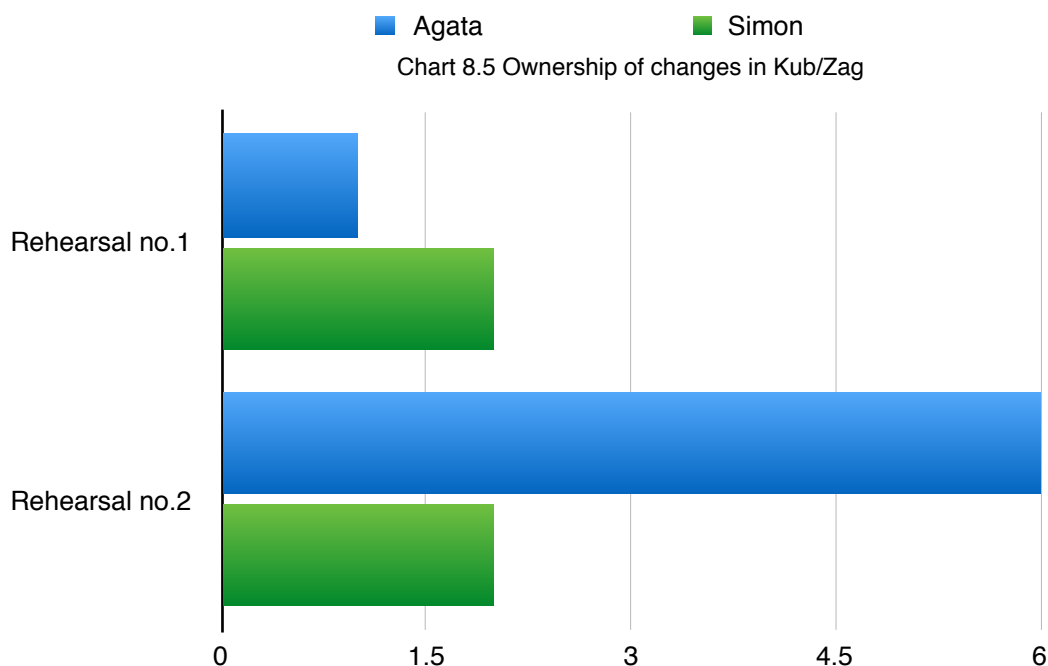


An increase in 'About the set up' conversation was to be predicted here. Heavy reliance on technology during the performance meant that discussing and trying out the 'set up' took precedence over discussing musical qualities of the piece. The significant increase in 'casual' chat can be attributed to the need to de-escalate tension caused by technical issues, which frequently occurred during Rehearsal no.2.

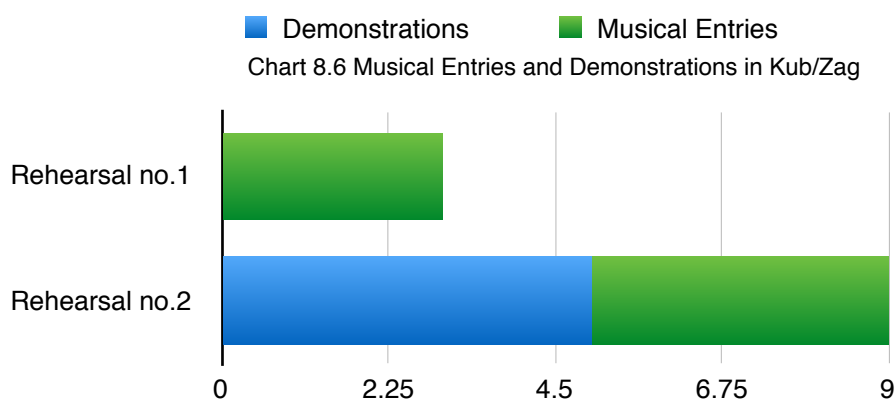
Division of the talk time between the parties involved is presented below (Chart 8.4).



The violinist's increased verbal presence in the Rehearsal no.2 aligns with the increased 'creative change suggestion' input. The chart below (Chart 8.5) shows the division of authorship behind the creative changes observed in each rehearsal. The composer's contribution remained unchanged for both rehearsals.



Rehearsal no.2 also presented an increase in demonstrations and musical entries, which is consistent with other presented cases when more ideas link up with the greater disjointness of the musical activities in the rehearsal.



Rehearsal no.1

There were only three creative change suggestions observed in the first rehearsal. The first change was suggested by the composer and represented category [c] (choice is given).

“Simon: I mean you probably could make yourself count to it if you wanted to, but the idea is sort of to forget the count” (Kubiak/Zagorski-Thomas collaboration, Rehearsal no.1 transcription, change no.1, category [c])

The second suggestion is made by the violinist and it also represents category [c].

“Agata: Just a question, electric or acoustic violin?

Simon: I think acoustic if we can do it?

Agata: Cool, I have a pick up for the acoustic so we can...” (Kubiak/Zagorski-Thomas collaboration, Rehearsal no.1 transcription, change no.2, category [c])

The third and final change in the Rehearsal no.1 is attributed to the composer and it represents category [d] (intention is clarified). The cultural capital (Bourdieu 1977) at play here is demonstrated by the violinist making a connection between the composer’s description and ‘improvising twelve tone music’.

“Simon: I want you to use quite a lot of percussive noise type things and non scalar slides, so uhh...

Agata: So like glisses?

Simon: Yeah... I mean in some ways I’m sort of thinking of DJ scratching as a kind of background idea...if you...yeah...that’s really it. The kind of sliding up a fourth or something and then playing some percussive patterns and really not fixing on any...

Agata: Pitch

Simon: Yeah, not fixing on any stable pitches, so that’s it’s the...yeah, that’s it really...that’s it’s for moving, so that everything about it is unstable as the sort of point that there is the stability coming from the pulse, there is no stability as far as pitch is concerned and there is no stability as far as time is concerned, but it somehow feels stable

Agata: I can improvise twelve tone music haha

Simon: Yeah, yeah, really! But without the...without stopping on any notes basically...It’s a...uhm...It doesn’t in any way have to be virtuosic or kind of even very busy, because what you want to think about...” (Kubiak/Zagorski-Thomas collaboration, Rehearsal no.1 transcription, change no.3, category [d])

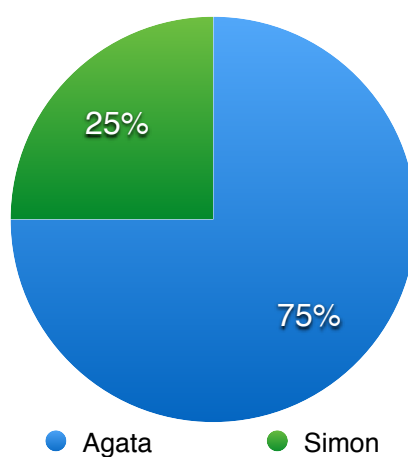
This last mentioned exchange was particularly important as it help to clarify what sound world was the composer looking for. In the case of an Experimental Collaboration it is especially important to communicate which qualities of melody, rhythm, articulation etc are

most desirable. With an absence of the score in its traditional form it is crucial for the composer to develop ideas which can be communicated with clarity and intent.

Rehearsal no.2

There were seven creative change suggestions in Rehearsal no.2 and the authorship was decided as follows:

Chart 8.7 Ownership of changes in
Kub/Zag - rehearsal no.2



The first change was initiated by the violinist and represented category [c] (choice is given).

“Agata: so what kind of...did you have an idea of sounds? So you were saying some, like, slides, something?[*demonstrates*]

Simon: Yeah, basically, the sort of unstable thing is...is to play slides, to play sort of percussive noises as well maybe as well...” (Kubiak/Zagorski-Thomas collaboration, Rehearsal no.2 transcription, change no.1, category [c])

The change no.2 was also suggested by the violinist. This time the creative category was [e] (experiment is proposed).

“Agata: So, like, using the body of the violin? [*demonstrates*]

Simon: You can do that or just...

Agata: Will that pick up anyway? [*demonstrates*]

Simon: I don't know...yeah, it's coming up there

[*Agata demonstrates*]

Yeah!” (Kubiak/Zagorski-Thomas collaboration, Rehearsal no.2, change no.2, category [e])

The following change (no.3) is attributed to the composer and it represents category [d] (intention is clarified).

“Simon: (...)but I’m dropping in and out of recording so it doesn’t matter how much you play to be honest

Agata: So I shouldn’t think too much about the sparseness of this? You can...

Simon: No, don’t worry about sparseness

Agata: You can decide about that

Simon Exactly, I’ll do it...Yeah...let’s just give it a go and see how it sounds like.” (Kubiak/Zagorski-Thomas collaboration, Rehearsal no.2 transcription, change no.3, category [d])

Change no.4 is of category [e] and it was initiated by the violinist. The experiment proposed was helpful in resolving the rhythmic delivery issue, which was also mentioned in the following two creative change suggestions.

“Agata: That’s really cool! I think it’s gonna work better if I can hear the beat louder cause now I’m hearing what’s coming out of the speaker so I’m playing much louder than the beat?” (Kubiak/Zagorski-Thomas collaboration, Rehearsal no.2 transcription, change no.4, category [e])

The following change (no.5) is proposed by the violinist and it represents category [c].

“Agata: Was there any particular sounds that you want more of or some stuff you want less of?

Simon: What was working, what was working? yeah good question...uhm...I think it’s just being more on the rhythm...Just be very kind of...The noises to be honest almost don’t matter, you know? It’s the loopyness and the...uhm...getting that instability of things always...you know...there never being a stable pitch” (Kubiak/Zagorski-Thomas collaboration, Rehearsal no.2, change no.5, category [c])

Change no.6, proposed by the violinist, represents category [d].

“Agata: So I guess it just needs to be like having a drummer which would be bordering abrasive, for me not to be able to ignore it, it needs to be really loud” (Kubiak/Zagorski-Thomas collaboration, Rehearsal no.2 transcription, change no.6, category [d])

The final creative suggestion change in the Rehearsal no.2 is attributed jointly to both collaborators and it represents a joint category [c] and [d]. This change had a crucial impact on the final length of the piece.

“Agata: We could even make it a bit longer if you want? We could make it like ten minutes?

Simon: Yeah, if you like? Is it good for the program if it’s a bit longer?

Agata: Or maybe like eight minutes? Maybe ten is a bit...I just kind of felt now when I was playing that it’s...

Simon: You were just getting into it

Agata:...it was a bit soon, yeah...because of the loopy nature, it can build up more intensity and I might have more ideas from listening to things if it goes on for a little bit longer.” (Kubiak/Zagorski-Thomas collaboration, Rehearsal no.2 transcription, change no. 7, categories [c] and [d])

There was one more creative suggestion change that was not included in the overview as it was not related to the piece in question. The change suggestion was initiated by the violinist at the end of Rehearsal no.2 and it was an experiment proposition connected to the *Boojwah Bagatelles* by Nick Williams. There was a correlation between the two pieces in terms of technological needs. The violinist’s suggestion to use the same set up for both pieces influenced the structure of Nick Williams’ composition significantly.

“Agata: Yeah, I was just thinking, if we’re already gonna have it set up it could be nice? Because it’s just a simple loop that I’m improvising over...cause I could even! We could simplify more and we’re gonna have enough time, it’s literally just a few lines for every...we could record it on the day onto your...onto logic

Simon: Oh, onto Logic and I could put automation

Agata: And you just trigger it for me, because it’s not...If I’m gonna be pre-recording it anyway, then my role of kind of doing it in the moment, it’s just pushing down with my foot, so it’s not really...

Simon: Yeah! We could either do it on the day or you could send me some audio samples” (Kubiak/Zagorski-Thomas collaboration, Rehearsal no.2 transcription)

Kubiak/Zagorski-Thomas collaboration represents the Experimental Collaboration Type, which characteristics include: lack of score, higher importance of conceptual understanding of the piece, references breaching outside of standard performance practice and composer’s presence at initial rehearsals. This collaboration, as with the Kubiak/Williams collaboration, had the potential of being affected by symbolic capital (Bourdieu 1977). The composer’s position as the Professor of Music at the London College of Music as well as the violinist’s PhD supervisor combined with a previous employer/employee relationship between the individuals could have had a major impact on the social and creative interactions. No evidence of using authoritative position as a ‘social currency’ was evident. As no score was used for the performance and rehearsals of *Shutting The Unstable DAW*, it is not possible to determine which changes suggested by collaborators were implemented within the piece.

8.5.5 Variations on the 1998 Chart Hit Single - Kubiak/Paton collaboration

Variations on the 1998 Chart Hit Single is a piece for solo violin and voice by Simon Paton.

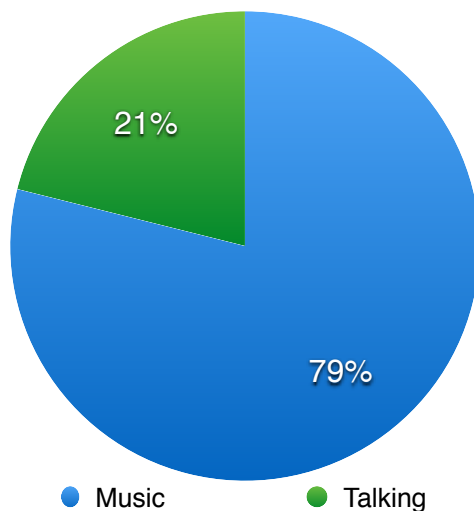
The piece was commissioned in the early 2018 and the first draft was provided to the violinist/singer on the 4th of March 2018. The brief given by the performer included the need for an improvisational element and co-existence of both parts which were to be performed simultaneously by one musician. In the composer's own words:

"Variations on a 1998 Chart Hit Single is loosely based off one of the fondly remembered compositions of the popular music canon (although I cannot tell you which one it is just in case I end up getting sued). It is a piece that explores using outdated popular culture references in a half-baked attempt to make music that audience members won't quite understand. I think I'm just doing this to try and live up to the misunderstood genius persona that I've projected onto other people. Lyrical themes are cut up and manipulated beyond recognition. There is an overload of extended techniques in this because, y'know, extended techniques always sound cool." (Simon Paton, program notes for the world premiere concert on the 10th of May 2018)

The clearly humorous tone of the program notes supplied by the composer gives an insight into the style of the piece as well as the collaboration itself. As the collaborators were not based in the same city and time for preparation was limited, no official rehearsal took place. The violinist offered to provide a video recording of the short practice session where she plays through the first draft of the piece, commenting on the material and asking necessary questions in order to recreate a rehearsal environment. The video was recorded and sent to the composer on the 12th of March. The composer analysed the video together with his composition tutor and made changes to the score. The second and final version of the score arrived in the violinist's mailbox on the 17th of March. No questions were answered directly but changes, suggesting familiarity with the issues mentioned, were implemented. The new version of the score was accompanied with composer's remarks of what the tutor had to say about his initial attempt and the practice session video. These included: 'make the descriptions and guidance a lot more specific', 'use adjectives' and 'be less vague'.

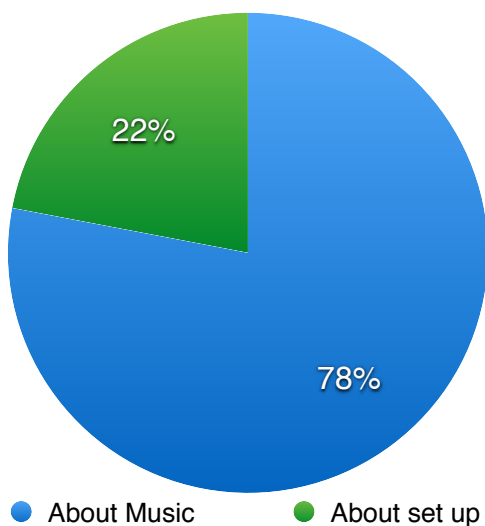
The filmed practice session lasted for only 10 minutes and 52 seconds and the division between playing music and talking was as follows:

Chart 9.1 Music vs Talking in Kub/Pat



As the composer was not present during the practice session, the violinist was the only contributor during the verbal interludes to music playing. This involved a certain level of ‘thinking out loud’ and elements of oversharing and over expression. It was still possible to analyse the verbal contribution in terms of a type of ‘conversation’. The results are presented below (Chart 9.2), with 100% meaning the entire verbal content of the video.

Chart 9.2 Conversation types in Kub/Pat



The absence of ‘casual’ conversation is obvious in the case of a solitary activity. During the filmed practice session there were five creative change suggestion, all attributed to the violinist. Only categories [c] (choice is given) and [d] (intention is clarified) were present.

The first creative change suggestion happens before the second minute of the recording and represents category [c]. This choice is offered as a direct consequence of the sound exploration suggested in the initial score.

“Agata:(cause otherwise it’s gonna be too loud, but the problem with that is that you can’t really hear much of the pitch. That sort of sound?)
Cause if I got any louder for the pitch to be there [*demonstrates*] then the dynamics is definitely not pianissimo” (Kubiak/Paton collaboration, Practice session transcription, change no.1, category [c])

Change no.2 is of creative category [d] and it appears as a reaction to a not very clear instruction in the initial score.

“Agata: [*while playing*] (Do you mean this? Dampened left hand diagonal bowing? Is is something like that? Let’s try)” (Kubiak/Paton collaboration, Practice session transcription, change no.2, category [d])

Change no.3 happens around the 7th minute of the recording and it represents creative category [c]. Clear binary choice is offered to the composer.

“Agata: So these glisses there in that last bit, do you want them to start on the first beat or start at the end of the note? So starting on the first beat it would be [*playing*]” (Kubiak/Paton collaboration, Practice session transcription, change no.3, category [c])

Change no.4 is also of category [c] and it also presents a clear binary choice of an articulation.

“Agata: (...)and the last note, the sforzato scratch tone, did you want me to keep the scratch all the way through the note or is it just on the first beat, so...
Just on the first beat would be [*demonstrates*] or I could keep it all the way [*demonstrates*] ...” (Kubiak/Paton collaboration, Practice session transcription, change no.4, category [c])

The fifth and last creative change suggestion happens in the last minute of the video and it belongs to the category [d], where more clarity in terms of dynamic markings is required for the performer.

“Agata: I assume these dynamics are the same for both the violin part and the vocal? or how do you feel about that? Cause obviously it’s gonna be acoustic, it’s not gonna be amplified so more or less the same thing for both or?” (Kubiak/Paton collaboration, Practice session transcription, change no.5, category [d])

Kubiak/Paton collaboration represents the New Instrument Collaboration Type, but it was conducted under unusual circumstances. Lack of meetings ‘in person’ resulted in an even greater trust put into the performer. The recorded practice session provided necessary feedback for the composer, who amended the score accordingly. The final version of the piece still gives a lot of interpretative choice to the violinist/singer but the instructions it provides are much clearer.

One characteristic that all those solo violin pieces have in common is a high prevalence of creative change categories [c] and [d]. This seems to be a joint feature despite the fact that they do not all represent the same collaboration type. The hypothesis we might propose in connection to this finding could be that high occurrence of categories [c] and [d] connects somehow with situation where one-to-one ratio of performer to composer takes place. Interactions based on offering choice and explaining intentions might help with ‘defusing’ this potentially tense social situation.

9. Creativity triggers and the role of the authority balance in various collaboration types

Determining what triggers performers creativity became one of the main questions behind this research. After an attempt to narrow down what it is that string players associate with 'creativity' in the 'Creativity - a problematic definition' chapter, looking for mental and physical triggers became the next challenge. Eleven interviewees were asked a question: 'Can you think of any triggers, physical or mental circumstances that encourage you to be more creative?'. Responses varied but certain common themes began to emerge. Eight out of eleven people interviewed mentioned other people (fellow performers, composers, teachers) as a catalyst of their creative activities.

"I think for me personally, when I'm sitting down with the group and we're bouncing ideas of each other" (Craig Stratton, violinist of Modulus Quartet, interview transcription)

"(...)when a certain thing happened, maybe the way Jane would play something, the way it was timed..." (Lawrence Stomberg, cellist, interview no.2 transcription)

"That depends on who am I playing with... There are definitely people that I find it more easy to open up with. (...) There are definitely people who you click with musically and I don't always know what it is that defines that, but sometimes I need to be able to feel that connection when I play with people." (Shirley Smart, jazz cellist, interview transcription)

"...if you meet the right people, likeminded people, then I think it just comes much easier, because as soon as someone else has an idea, then you just start to think and...think over...yeah I think it helps if you're with the right people"(Andrea Derdak, cellist of Konvalia Quartet, interview transcription)

"I think it's easier when you're working with a composer that's listening...if you're there with the composer in the room" (Jonathan Truscott, violinist of Modulus Quartet, interview transcription)

Only one person clearly indicated a solitary practice as a trigger:

"...well, I like to be...when I'm alone, I am more creative in the way I work" (Raisa Yordanova-Zapryanova, violist, interview transcription)

Another recognised creativity trigger idea mentioned by five interviewees was associated with freedom of choice and lack of expectations and constraints .

" 'Ok, I don't know what to hear' because they have it in their mind...'Oh I was wrong' it's just the playing experience, whatever, from that point, you create, you're free, it's just

completely different and better” (Mircea Belei, violist of Modulus Quartet, interview transcription)

“Andrea: Uhm....Well, I guess it would be nice to play without expectations...It sounds weird

Agata: I understand, yeah

Andrea:...but uhh...because I think we musicians we grew up when teacher has expectations about your performance, about yourself sometimes and I think that puts us in a situation, where you couldn't really express yourself enough or you have to sort of be afraid what they're gonna think if I do something differently? If I don't want to do it on the same way like everyone else did before...” (Andrea Derdak, cellist of Konvalia Quartet, interview transcription)

“I get these situations where I feel constrained in...There aren't that many anymore. I used to sometimes...certain people used to intimidate me a bit when I played jazz and then I realised I was being a bit silly so I stopped haha...I realised it wasn't helping me” (Shirley Smart, jazz cellist, interview transcription)

The influence of teachers and the musical environment while in education as a creativity trigger was mentioned by two interviewees.

“Alina:...but I think in general it's the environment that you are growing in, I think...I think that has a big part as well

Agata: So kind of what's ingrained in us?

Alina: Yeah and also when you grow up what kind of teachers you have, they have a big part I think in it as well” (Alina Hiltunen, violinist of Konvalia Quartet, interview transcription)

“...and uhm maybe it depends how you grew up and who was your teacher” (Andrea Derdak, cellist of Konvalia Quartet, interview transcription)

Other three interviewees mentioned the acoustics of the venue and performance 'set up' as a potential creativity trigger.

“the way sound was... ringing in the space encouraged me to do something a little bit differently or take a little extra time, playing a little more, a little less...” (Lawrence Stomberg, cellist, interview no.2 transcription)

“Agata: what about the space that you play things in. Could that influence how creative you feel?

Shirley: It could do. Yeah, definitely could.” (Shirley Smart, jazz cellist, interview transcription)

“...and you know it was in this big church and talking about his experience of writing that as a prisoner of war during the world war II and performing at this prison camp and that just happened and the energy in the room just took it some place. It was extraordinary. Really, really, really extraordinary.” (Tim Schwarz, violinist, interview no.1 transcription)

One response also mentioned energy and curiosity as self-identified creativity triggers.

“... so it's energy I think and I think what helps a lot is being positive. (...)It's just a lot of work and the creative side is...has a lot to do also with curiosity...” (Rivka Golani, violist, interview transcription)

All thirteen interviewees have experienced collaborating with a composer and performing a premiere of the piece. One hundred (85%) out of one hundred and seventeen survey participants have experienced working on and performing a premiere of a piece with an overwhelming 80% stating that they have enjoyed the experience. The remaining 18% stated 'no strong feelings' and only 2% expressed that they did not enjoy it.

The next question asked by the survey was 'Did the experience differ from what you were used to, in terms of rehearsing and the performance?'. 'The experience' in question refers to collaboration and performance of the premiere. The largest group of participants (49%) responded 'yes', when 28% said 'no' and 23% had 'no strong feelings'. When asked 'Would you like to do it again in the future?', 81% responded 'yes', 17% had 'no strong feelings' and as little as 2% were certain they did not want to repeat the experience. The following question queried the subjectively identified 'creative impact on the new piece of music in comparison to the standard canonical repertoire. The full question asked was:

'Considering your interpretation of the new piece of music (in comparison to the interpretation of standard repertoire like Haydn, Mozart, Beethoven etc) did you feel that:

no.1: you had more opportunity for having a creative impact on the final shape of the piece?

no.2: you had less opportunity for having a creative impact on the final shape of the piece?

no.3: you had an average opportunity for having a creative impact on the final shape of the piece?'

The largest group of participants (48%) responded with no.1, 38% responded with no.3 and only 15% of survey participants felt that working on a new piece of music gave them less opportunity for having a creative impact (no.2).

The next survey question was asked in order to establish how comfortable performers are in suggesting and making changes to their part when working on a new piece of music.

The full question was: 'While working on the new piece of music with a composer do you feel comfortable suggesting and making changes to your part?:

no.1: Yes, I'm comfortable suggesting and making changes to my part

no.2: I'm not comfortable suggesting changes, but I would make changes to my part without discussing them with the composer

no.3: No, I'm not comfortable suggesting or making changes to my part'

An overwhelming majority of participants (77%) responded Yes (no.1), 17% of participants responded No (no.3) and only 6% said they would make changes without asking (no.2).

Thirteen interviewees (professional string players) were also asked a similar question relating to suggesting and making changes to their parts. They were also asked whether there was a clear line marking which aspects of new pieces were possible to interfere with and which aspects were (if any at all) inaccessible. Ten out of thirteen interviewees expressed that they do not have a clear boundary of what they would feel comfortable suggesting. Responses included the examples below:

"Agata: And how comfortable do you feel suggesting changes to pieces that you're working on...

Craig: Very comfortable, very comfortable, yeah...I think, cause all the people we work with are open minded and willing to try...unless there is something very specific, that they think this thing might...

Agata: So Is there any boundary for you, what would you feel that's too much to change, that you wouldn't feel it's in your...

Craig: Uhm...I don't think so. I think you have to start without the boundaries" (Craig Stratton, violinist of Modulus Quartet, interview transcription)

" I think we...We're always free to suggest things haha, the composer can ignore them haha..." (Nick Allen, cellist of Modulus Quartet, interview transcription)

Some performers felt that a certain respectful style of communication is important when approaching the 'anything goes' policy of making suggestions:

“Agata: And do you usually feel free to suggest changes to composers

Jonathan: Oh, totally, yeah

Agata: and is it...is there a line somewhere of ‘Oh I wouldn’t go that far, I wouldn’t suggest the change of this or that’ or is it just flexible?

Jonathan: I never want them to feel bad about anything, so I wouldn’t really tell them to scrap a piece. I wouldn’t be so blunt as to do that, because I realise that everyone’s got feelings, but uhh...but no, yeah, I don’t have any...” (Jonathan Truscott, violinist of Modulus Quartet, interview transcription)

“Marietta: I think it depends on the player...Knowing myself I would suggest everything haha

Agata: haha, Yeah, you personally, so you don’t feel...

Marietta: I personally...well, obviously in the nice way I would ask it “Would it be possible like this?’ Not to be rude, but yeah...with my personality I always keep saying what I think. It’s maybe a little bit hard or maybe I would suggest like “What do you think about it? Would you like me to do this, that instead of? [sic]” Something like this...” (Marietta Szaloki, violist of Konvalia Quartet, interview transcription)

“So I think it has a good thing when it’s done in a spirit of just being honest about it and in a nice way. I think most people are receptive to it” (Shirley Smart, jazz cellist, interview transcription)

Three interviewees also acknowledged that the boundary of what they would feel

comfortable suggesting and changing in the new piece of music, depends on the personal relationship with the composer himself.

“It depends on a person...Some people they just don’t take any advice haha and I wouldn’t start...It really depends on the person. With Martin, I don’t know because I like his music and I don’t think I’ve ever thought of anything that needs changing in the music, like in the piece...like musically, maybe? but...yeah...it depends on how difficult the composer is haha” (Alina Hiltunen, violinist of Konvalia Quartet, interview transcription)

“Agata: How far would you go with your suggestion? what would you feel is ok to say?

Lawrence: You know... Part of it would be how comfortable I feel with the individual” (Lawrence Stomberg, cellist, interview no.1 transcription)

“Obviously we’re different people, some are more rigid and others are more flexible, you know? It’s always...on a human level...” (Raisa Yordanova-Zapryanova, violist, interview transcription)

Only two performers clearly stated that they would not feel comfortable making changes to a new piece of music before making sure the composer’s permission was granted.

“Agata: or for example if it was a situation when we couldn’t have the composer at our rehearsal, we just got the score and we would notice something that you felt needed changing, would you change it even if you couldn’t check?

Marietta: No, I still would somehow check with the composer

Agata: You would check

Marietta: Yes, because it's not good if I practice something wrong because then we just get used to it, it will be much harder to change it later, so I would then even call the composer or something, but...

Agata: And What if he said no for example and you knew it's gonna sound not nice on your instrument...Would you listen to them or would you do what you think is right haha

Marietta: Well..I would somehow make them listen to it

Agata: mhm, show them the difference

Marietta: Show them the difference" (Marietta Szaloki, violist of Konvalia Quartet, interview transcription)

"Agata: And would you ever make changes without saying that you did it?

Andrea: No...not without discussing with the composer..." (Andrea Derdak, cellist of Konvalia Quartet, interview transcription)

The great majority of performers, however, responded with affirmation to making changes without asking first.

"Agata: Would you not even ask about it? Would you just change it because it works better

Alina: If it works better, then yes I would change..." (Alina Hiltunen, violinist of Konvalia Quartet, interview transcription)

"Agata: And are you always transparent about the changes that you make?

Craig: Yes

Agata: Have you ever made some changes in the past that you not pointed out to the composer? Craig: uhm...Yes" (Craig Stratton, violinist of Modulus Quartet, interview transcription)

"Jonathan: There are some composers, that you can see they can't take any and they don't want any advice from the player

Agata: Ok

Jonathan: and they know best

Agata: and if that happens would you still change things just not tell them, or...

Jonathan: Oh yeah, yeah, I'd do that yeah

Agata: haha

Jonathan: I would find out if they're in the audience during the performance as well" (Jonathan Truscott, violinist of Modulus Quartet, interview transcription)

"Agata: So were there any occasions that you can think of when you've changed things without saying that you've changed them?

Nick: Uhm...let me just think...I think there is a couple, I'm not gonna say who haha

Agata: Ok, no, that's fine haha

Nick:but uhm...

Agata: but there were some...

Nick: Yeah, but on those occasions, the composer then heard the changes and really liked the changes

Agata: Oh, ok, so it was a positive...

Nick: It was a positive thing yeah" (Nick Allen, cellist of Modulus Quartet, interview transcription)

“Agata: And have you ever made any changes without being transparent about it? so have you ever felt like ‘ok, i’m gonna change this bit and this bit’ but it’s not necessary to say it out loud and ask for permission?

Shirley: I occasionally done it...I just done it in rehearsal and a gig and then...

Agata: With the presumption that if they didn’t like it they would point it out?

Shirley: Yeah, it happened instinctively and again it’s, because a lot of the stuff I do is jazz based so it is quite improvised anyway, but it’s quite a lot of times when something’s been written for example arco and I just suddenly thought it would be so much better pizzicato” (Shirley Smart, jazz cellist, interview transcription)

“Agata: So you did make the changes but you didn’t necessary mention...you didn’t feel comfortable, because they were particular about the...

Tim: Yes! Often what I would do, if I feel the composer is that way, is I just play it and say ‘Do you like that?’ And as in 90% of time they say yes. There was one time, I was recording a string quartet by Jennifer Higdon.

Agata: Yeah!

Tim: And it was a premier recording and there was almost a whole page where the viola part is extremely high and the second violin part is extremely low and we had a brilliant idea of switching these and this was like...not just a couple of notes...this was a big chunk and then when we played it for her, she wasn’t really looking...’The viola doesn’t sound right!’ you know what I mean? So she did notice and said ‘No, you have to change it back’, which is fine and we did, but that was really the colour that she wanted, but there were many other things in that same recording we changed a lot of things that she really liked...” (Tim Schwarz, violinist, interview no.2 transcription)

This real-life anecdote told by the American violinist - Tim Schwarz - shows exactly how risky making bold decisions in a collaboration can be. There has never been a clear set of rules of what is allowed in these creative collaborations, so perhaps it is unsurprising that both sides revert to behaviour based on instinct and personal feelings. Careful unspoken negotiations take place all the time and a significant amount of trust is put in the performer, who should act to improve and not harm the musical content while being creative but tactful. In addition, the composer should pick up on and ‘weed out’ changes that breach the unspoken rules behind the authorship of the piece and/or do not improve the musical content. It is important to look at how the composers involved with these projects responded to an analogous interview question. Nine composers were asked whether they are comfortable with performers suggesting any changes to their pieces and if yes, which aspects of the composed music are fluid and which must remain unchanged.

All nine interviewed composers expressed that they would be happy to receive suggestions from performers. Below are several examples of statements made:

“Agata: So are you comfortable with the performer suggesting some changes to your music at the rehearsal stage?

Martin: Of course! Of course...I’m a practical musician...” (Martin Jones, interview transcription)

“Agata: And how do you feel about the performer suggesting changes at this kind of rehearsing and workshopping stage

Nick: Totally, I’m very very happy with that” (Nick Williams, interview transcription)

“Agata: Yeah! and are you ok with the performers suggesting some changes?

Nikki: For sure!

Agata: Throughout the collaboration process

Nikki: How else do you learn haha and sometimes I would say no, but it’s always ok to suggest something” (Nikki Franklin, interview transcription)

Seven out of nine interviewees expressed that there is no definitive boundary for what is possible for the performer to suggest. The decision of what is ‘untouchable’, changes from piece to piece and is guided by what happens to be the important musical aspect of the piece in question. For example, Bartek Szafranski mentioned that in connection to ‘Six Spiders’, even aspects such as timing and pitch were flexible to a point:

“Bartek: So yes, the timing for example would be much less of a worry for me because as long as things happen approximately at the right structural proportion and there is approximately the right sort of journey from A to B, if someone is late by even...sometimes even a crotchet, it wouldn’t necessarily worry me, definitely discrepancies of a semiquaver, quaver, they wouldn’t be a problem, especially if it makes it more comfortable to produce the right timbre.

Agata: And as far as I remember it was very similar with pitch so sometimes quarter tones ended up being almost semitones and it didn’t quite...you know, it didn’t really...

Bartek: True! No, it didn’t worry me...I think in the context of this music there were those moments when you’re landing on moments of stronger harmony, maybe there was a chord in the accompaniment or you know whether there was the piano in ‘Eight’ or maybe like your own vocal and violin in ‘Six Spiders’...if you missed the note at the kind of collision point between two elements in the texture it would probably be noticeable and somewhat not right but then a lot of things that happened in between, so like with the quarter tones it was much more about saying that the note is somewhere in-between the equally tempered semi tones and so if it ended up being an actual semi tone then it’s a bit...you know...a bit of a missed opportunity, but it doesn’t...because that’s not what drives the piece, it’s ok.” (Bartek Szafranski, interview transcription)

On other occasions composers referred to making the judgement on a ‘piece by piece’ basis.

“Agata: Is there something that would be a no no for you? something ‘ok that’s where I put my line, this is how I want it’ or does it depend from piece to piece?”

Tom: It depends from piece to piece certainly.” (Tom Bush, interview transcription)

“Agata: And do you have, like, let’s say a moral line that you wouldn’t cross in terms of what would you allow the performer to suggest changing? So is there something that would be a no go for you in terms of making...”

Martin: Oh I think it would have to be on a case by case basis

Agata: So kind of the integrity with the nature of the piece?

Martin: Yeah...I suppose I had had suggestions which...which would go against my concept of it rather than enhancing it and I said : ‘Mmmm...Maybe not’” (Martin Jones, interview transcription)

“Agata: So where is the line? or does it depend on the piece?

Nick: It depends on the piece.” (Nick Williams, interview transcription)

“Agata: Do you have a line that you don’t like to cross with sort of taking in suggestions? or does it depend on the piece?

Simon: It depends on a lot of things...It depends on the performer, the piece, the attitude...” (Simon Paton, interview transcription)

Only two out of nine interviewed composers expressed the need for a clear boundary connected to what aspect of music they would be willing to consider modifying.

“Agata: What are you comfortable with the performer suggesting and what would be taking it too far for you? Where do you put the boundary?

David: That’s brilliant question...I would say that making a passage of music more idiomatic is good, attempting to change a pitch is going too far, but moving a pitch to a different octave, for a pizzicato or something so it’s more penetrable I think that’s great.” (David Osbon, interview transcription)

“Agata: And is there like a clear line of what would be taking it too far? Have you experience someone asking to change something that you felt ‘oh no, this is too far, you’re treading on my toes’

Nikki: yeah! haha I wrote a piece for a violinist that we were to record and the day before the recording she got in touch with me and said, it’s a really great piece and I said to her it’s really hard, ‘Ok, no problem’ and she came back the day before and said ‘yeah, basically it’s really hard but I can play it on the flute’

Agata: haha that’s quite a change!

Nikki: yeah! Ok! That was one step too far to the point when it’s become a bit of folklore for me haha I mean...if I would have wanted flute, I would have written flute...It was in an ensemble, so it wasn’t like a solo piece...yeah...that was incredible...that was my favourite ‘no’...” (Nikki Franklin, interview transcription)

Particular attachment to the hand written score was present in one of the responses:

“Agata: But would you oppose if I was clear about it?

Tom: I wouldn’t oppose...well, actually if you were clear about it and told me you were changing the notes...if you wrote them down onto music and said you’re changing this to that then it wouldn’t be something I would be happy about, but if you performed them

differently...if you saw them ...if you saw an a quarter flat and played it as a g for whatever reason, then I wouldn't mind cause you're interpreting it in the live performance...Now I'm thinking about that I'm feeling quite precious about the written score but I think I've got to be cause that's all I've got haha

Agata: That's your input into the performance, so yeah...interesting

Tom: But I have let it go and it's yours to do with, so..." (Tom Bush, interview transcription)

Another interesting point of view was brought up by both the composer Veera Lummi and performer Neil Heyde. These two individuals never worked together but they both mentioned the importance of understanding the desired 'mental place' in approaching newly composed music. They direct the attention to the big responsibility that lies within suggesting changes especially within the 'simplification' category. It is crucial to understand whether the 'awkwardness' or over-complicated nature of the music written is an important feature of the piece or an unwanted side effect.

"Veera: Yeah...I think there are certain things...I think it's not necessarily being strict about something, it's just me really wanting them to go out of their comfort zone sometimes and there was...in the last piece there was originally made for four cellos and then I adapted it to a string quartet. It works really beautifully, the timbre of the tone changes a bit and particularly getting used to the new sound, but it's really beautiful what they did, but there was one point that they decided at the end, the original piece is played with the wooden side of the bow, back side of the bow on the strings, creating this click, very fragile sound and they decided not to do that, because of it being so unreliable at performance and I was really torn by that decision, because it was such a unique timbre and I wanted to have that fragility at the end..." (Veera Lummi, interview transcription)

"Neil: I'm not frightened of suggesting things but I'm also... I think we as performers have an enormous responsibility to composers to try...if somebody has had an idea of something, I wanna see to what extent I can make that idea realisable even if it's a bit stupid and impossible. I don't like to make suggestions straight away 'Oh if you did this that would work much more effectively', because there is a long history of composers listening to performers earlier than they should have done and kind of 'fixing' things and because I've seen lots of that...(...) I was working on something just in the summer, a solo piece that Richard Beaudoin has written for me, he's writing a set. This was the second one from the set and there was an awkward passage near the end that he wanted accelerating and the notes he'd written I really liked and I played it once and I said 'I can make it better than this' and he immediately went to the page and crossed it out and said 'We're gonna do another version' and I said 'No, don't do that yet, I can do a better job' and he said 'No, I've looked at it straight away and I can see and it's physically too awkward and I don't want it to feel like that however good you end up making it' ... so OK, that's interesting, but my instinct had always been, lets spend a bit longer... and what we then worked out flows much better, it has one awkward bit in it in the right place, but it just felt physically wrong to him straight away, so he knew he made a mistake. See I could easily have looked at it and gone 'It would be great if these notes were different...' I don't like to say that.

Agata: Because you never know I guess if it's supposed to be awkward then it's supposed to be awkward. If you supposed to have the struggle as a part of the performance, you shouldn't get rid of it and make it easy and nice to play.

Neil: Yeah! So you could always argue that then the time to make suggestions to the composer would be after the first performance, because only when you've got to that point are you really at the position when you know what is possible for you to deliver at the right kind of level, but till we've tested it in public, in front of people 'how is this gonna feel? Is it gonna feel awkward in the wrong way or is it gonna be interestingly awkward?' What would have happened to late Beethoven if awkward got removed.

Agata: haha

Neil: There it's awkward everywhere and it's awkward on purpose." (Neil Heyde, interview transcription)

Neil Heyde's testimonial accentuates how very important making one's intentions clear can be in these collaborative situations. It is not surprising that creative change category [d] (intention is clarified) is the second most prevalent category present in the data materials gathered for this research. The table below presents the sum of all changes observed in all pieces.

a - mistake is spotted	b - simplification is proposed	c - choice is given	d - intention is clarified	e - experiment is proposed	f - change happens spontaneously	g - editorial change
17	23	58	54	39	12	9

There is a significant correlation between the type of creative changes suggested by either side of the collaboration and the type that the collaboration represents. For example when observing a Traditional Collaboration like in the case of *String Quartet no.9* by Martin Jones, we notice the highest prevalence of category [g] change, which could be linked to the composer not being present for the majority of initial rehearsals. When we analyse a New Instrument Collaboration, in this case Kubiak/Szafranski's collaboration on *Six Spiders* we notice the highest observed content of category [b], which can clearly be linked with trying to establish technical and physical boundaries of the new instrument in question. The Workshop Collaboration on the other hand (as in the Modulus/Lummi collaboration) is represented by the highest content of changes in category [e], which suggests how experimentation can be such a driving force for creativity. Hybrid and

Experimental Collaborations on the other hand all showcase the highest concentration of creative category [c], with category [d] as a close runner up. These two categories often serve as very diplomatic ways of testing the authorship boundary in an unknown or unclear situation. These careful, very often not frank, negotiations of 'creative power' lay at the core of all types of collaboration and relate to Bourdieu's theory of class distinction and also his theory of power (Bourdieu, 1984). In this analogy the Habitus is representative of the type of collaboration in which the individuals or groups of individuals try to gain 'creative power' by using their capital. The types of capital include: economic capital (for example academic funding), social capital (for example, a shared sense of identity between certain members of the group), cultural capital (instrumental or compositional virtuosity, elite education) and symbolic capital (recognition, prestige). The Habitus is established at a very early stage of the collaboration. Initial signs suggesting which sort of Habitus include the style of the musical score (or the lack of it in some cases) as well as the composer's presence or absence at the initial rehearsals. After establishing the Habitus, the careful negotiation of everyone's place in the collaboration begins. Sometimes the division between the performers' and composer's roles is simple, but most of the time, the actual dynamic of what can be suggested, when and by whom, develops as the collaborative relationship grows. As mentioned by many interviewed composers, this happens on a case by case basis. The deciding creative voice is often not restricted to one side of the collaboration and as mentioned before it will depend on the types of capital that are at stake. The creative authorship balance could change according to who commissioned the piece (economic capital), who is 'the outsider' in the social group (social capital), who possesses a virtuosic skill on the instrument (cultural capital) or who is more famous/recognisable (symbolic capital). An example of the first instance could be the Kubiak/Williams collaboration when the violinist commissioning the piece requested for the improvised sections to be included therefore imposing the creative decision and the Hybrid

Collaboration form on the composer from the beginning. An example of social capital modifying and impacting on collaborators' behaviour can be seen in the Konvalia/Szafranski collaboration, when the presence of the deputy cellist results in one less opinion being shared. The deputy player did not feel obliged or maybe he did not feel entitled to share any creative change suggestions within both rehearsals. His verbal input into those rehearsals was very minimal (1.4% in the first rehearsal and 0.87% in the second rehearsal) as a result he did not have either positive or negative impact on the group's dynamics and the 'social balance' of the collaboration. One could argue that if the usual cellist - Andrea - had been present, this could have resulted in more creative change suggestions being offered and an overall more creatively active group dynamic. Andrea's verbal contributions from Konvalia/Jones collaboration were much higher than the deputy cellist's - 23.21% in the first and 24.11% in the second rehearsal. There are a lot of examples of cultural capital in use in the Kubiak/Szafranski collaboration and change no.7 in the rehearsal no.1, when the composer does not realise that left hand pizzicato is achievable in the particular already sang and bowed passage, is one of them. Another clear example of the same sort of capital at play is noticeable in the statement by Marietta Szaloki, a violist from the Konvalia Quartet:

"Marietta: The best thing would be if they can play the instrument they compose to, if they don't then they should first talking to those players [sic]

Agata: mhm

Marietta: How the instrument itself working, what is really possible, try, ask a session, I know it's money but ask a sort of lesson from the instrumentalist then who can show how the harmonic notes sound, what kind of weird noises can we create and also what is easy to play, which position is comfortable in what kind of tempo, what different bow technique we can use...I think just they should really know cause that's what I'm talking, if it's some kind of really weird stuff then the instrumentalist say "Well, listen it's not possible what you written'... I can't see the point then..." (Marietta Szaloki, interview transcription)

An appropriate example of the symbolic capital at use is the statement by the acclaimed cellist Neil Heyde:

"Agata: And coming back to your own experiences, do you feel like when working on something new, you have an individual impact on that piece?

Neil: I think I have an individual impact on everything haha

Agata: haha, but when do you feel the most?

Neil: I don't know? For me there is always a kind of threshold... I don't want to play a piece that I don't have an individual impact on. I'm not interested in it. As soon as I'm in the position when I feel I'm not having an individual impact, I'm not really interested how much it is or anything like that. (...) It's not like degrees of creativity. Am I more creative here or am I more creative there. I either think I'm being creative or inventive or I'm not. If I'm not, I don't want to work.

Agata: ...You're not interested...

Neil: Yeah" (Neil Heyde, interview transcription)

Considering the analogies above, Bourdieu's system provides a very good way to analyse these fragile social interactions and social expectations. Capital provides an analytical framework in which these motivations and power relations can be understood. Bourdieu's theory can also help explain how the particular habitus is adopted in a particular situation. It serves as a language for the mechanism, while proving useful for understanding performers' and composers' motivations.

10. Conclusion

The aim of my research was to understand the role of new music in creative performance practice. Through investigating performers and composers I looked for circumstances under which an aspect of innovation/creativity could be observed and defined. I also looked at how people relate to such definitions and how and why collaborating with composers on new music provides opportunities for creative input from both sides of the collaboration. The use of a mixed data collection method and the combination of active research and observation provided a more balanced result. Qualitative data in the form of extended semi - structured interviews as well as the thorough video evidence, documenting rehearsals of actual collaborations, provided important answers to questions I asked.

The choice of not using a set definition of 'creativity' at the base of this research was made consciously. I decided to focus my attention on gathering subjective 'creativity' definitions from my participants to then, after extraction of the main themes, triangulate that data with survey participants and a thematic analysis of transcribed collaborative interactions. Despite the decision of not using a set definition, certain ideas were extracted from Csikszentmihalyi (1996) to help with the thematic analysis of the transcribed data from rehearsals. The triangulation between the Individual, Domain and Field helped to determine which collaborative interactions could be classified as 'creative'. The complicated process of negotiating authorship in these collaborations was carefully observed, videoed, transcribed and analysed. The data gathered uncovered many potential patterns, which were triangulated with the interviews and survey data to create a framework through which we can look at collaborative new music practices. The framework provided an overview of types of collaboration and their main characteristics. It divided the types into: Traditional, Workshop, Hybrid, New Instrument and Experimental. These are usually determined very early in the collaboration process. The most important

aspects behind the classification include: the type of score in use (or the lack of it), the composer's presence or absence at the initial rehearsals, conscious referencing of other practices, styles or composers, and, the amount of interpretative choice granted by and to either side of the collaboration. An intuitive understanding of the type of collaboration one is involved with can change an individual's behaviour. As the gathered data suggests there is no clear line of what amount of 'creative authorship' is allowed to be pursued by the performer. The decisions are made on a case by case basis. The same performer will in one situation carefully engage with 'playing what's written' while diminishing his creative input to occasional editorial changes like bowing, slurring and minor dynamic or articulation changes, and in another situation they (the performer) would be taking the creative initiative while suggesting pitch, rhythm and major structural alterations. To better understand what kind of suggestions are made in what working environment, a system of seven creative change categories was implemented in this research: [a] - mistake is spotted, [b] - simplification is proposed, [c] - choice is given, [d] - intention is clarified, [e] - experiment is proposed, [f] - change happens spontaneously, [g] - editorial. By categorising all 'creative suggestion' that had the potential of permanently altering the piece of music in question I was able to determine what kind of behaviour is prompted by which type of collaboration. This finding is explained in detail in the 'Creativity triggers...' chapter. The collaboration type alone cannot completely determine the subjects' behaviour, therefore further analysis of all verbal interactions and personal statements was necessary. Other aspects having a major influence on how many 'creative changes' were witnessed in certain projects were connected with who is talking, when, how much, and what about. There is a significant correlation between an individual's verbal contribution and their creative contribution observed within the same rehearsal. An example of such behaviour can be found in the Kubiak/Williams collaboration among others. In the example given, during rehearsal no.4 it is the violinist that dominates the verbal interaction with 63%

of contributions which aligned with the highest number of changes offered by her - eight (in comparison to three, two and two at the other three rehearsals). This is not to say that it is always given that the person who talks the most in the group will be the most 'creative' as clearly some individuals are naturally more talkative than others (this could be due to many aspects such as personality traits, communicating in a second language etc). It relates to the observation that in a series of rehearsals by any individual the one where they talk the most was also the one where they contributed the most in terms of changes to the piece. Another finding in relation to the verbal activity is connected to what is being discussed in the rehearsal. The entire mass of verbal interaction from every project observed in this research was divided into three thematic categories in order to determine what participants talk about: About Music (discussing specifically the piece of music that is being rehearsed), About Set Up (discussing other non-musical/score related aspects of the performance, for example technological needs, choreography etc) and Casual/Unrelated (casual conversation). The balance between these would vary depending on the needs of the piece and the social situation. Minor variation within the project in question will not have any significant impact on the 'creative changes' outcome but in the situation where the major focus of the verbal interaction becomes diverted from the musical stimuli, it can cause distraction and significantly decrease the amount of 'creative change suggestions'. We can look at the last rehearsal of the Kubiak/Szafranski collaboration as an example of such behaviour, where only 12% of verbal interaction (in comparison with 60% and over in previous rehearsals) represented the About Music thematic category. It is important to add there were no 'creative change suggestions' observed in this rehearsal. Another creativity-stimulating aspect, present in the great majority of researched projects is the 'disjointed-ness' of musical activity during the rehearsal. It is very clear that we can observe a direct correlation between how disjointed the musical entries and music demonstrations are in a given rehearsal and how many 'creative change suggestions' are

being offered. Shorter periods of musical activity provide space for discussion, evaluation and idea introduction. Pausing after every movement to discuss its content means that the potential ideas and feedback will not get forgotten in contrast to 'the play through' of the entire piece. According to the data gathered in this research more fragmented musical activity is linked with more 'creative change suggestions' being offered by the group or the individual in question. This is verifiable in every documented project when two or more rehearsals took place (Kubiak/Szafranski, Konvalia/Jones, Konvalia/Szafranski, Kubiak/Williams and Kubiak/Zagorski-Thomas).

This research also shines a light onto how the composer's presence at initial rehearsals can influence the 'creative output' of the project. As an example of such behaviour we can look at Konvalia/Jones collaboration, where the first two documented rehearsals took place without the composer present. The 'creative changes' content of these varies greatly from the latter two which were conducted with the composer in the room. The initial rehearsals documented half as many creative change suggestions and most of the ones offered were representing the category [g] (editorial). The latter two rehearsals with the composer in the room, exhibited a great increase of the variety of changes offered with all categories (apart from [g]) present. Even with a conservative outlook on collaborative practice, as in the Konvalia/Jones collaboration, we notice a big improvement in how creatively 'fertile' the group dynamic became when the composer was present. The opportunity of having immediate feedback and a live discussion with the composer is potentially a very valuable source when analysing the creative triggers within any type of collaboration.

An additional collaborative practice seen to be responsible for an increase in creative activity arises when the composer becomes a fellow performer in the piece of music in question. This was observed in following projects: Kubiak/Szafranski, Konvalia/Szafranski, Konvalia/Jones and Kubiak/ Zagorski-Thomas. This 'role distortion' can influence the

democratisation of leadership and authorship within the collaborative situation which can influence judgement-free thinking and create a more honest communication style. As the data from interviews with practitioners shows these aspects (i.e. judgement-free thinking and create a more honest communication style) are sought after and can make a crucial difference to the level of creative transparency that will dominate the collaboration from then on. Participants, who feel free to 'think out loud' without having to introduce any unnecessary 'idea filtration', showcase a greater prevalence of the most interesting creative change categories such as [e] (experiment is proposed) and [f] (change happens spontaneously). An example of such behaviour can be found in Modulus/Lummi and Kubiak/Szafranski collaborations.

The delicate power balance tacitly dominating social situations such as composer/performer collaborations is easily linked to existing sociological theories. The conflict of economic, social, cultural and symbolic capital (Bourdieu, 1984) provides a suitable framework for understanding a substantial part of these social interactions.

As Runco (2017) mentions in his article 'Comments on Where the Creativity Research Has Been and Where Is It Going?':

"The most important point is that 'where have we been' includes simplistic foci on the individual and, a bit later, on social attributions, but we have begun to see a more realistic balance of both personal and social influences on creativity, which is very likely the emphasis we will see in the future" (Runco, 2017)

Combining the individual perspective from Csikszentmihalyi's (1996) system and the social perspective from Bourdieu's (1986) theories, created a valuable and balanced theoretical foundation on which this research was built.

Potential Applications

Although interest in artistic and musical creativity is not rare, case studies documenting the entire structure and process behind a single collaboration are not common. This research

provides an extremely detailed insight into various collaborations from start to finish, analysing how people communicate, behave and negotiate. It provides a framework of categorisation of types of collaboration as well as categorising 'creative change suggestions' offered by all parties involved. It pinpoints physical and mental circumstances under which individuals feel most creative and links the findings with existing theories as well as the newly formed ones. This research could serve as a guide to understanding how certain habitual collaborative relationships are established and also potentially how to avoid them. A lack of self-awareness on 'how do we work?' within musicians is highly prevalent. Most participants of this research were very surprised by its findings. The main unexpected aspect within performers was connected to how much time is spent on verbal communication and how that relates to 'creative ideation'. Another misconception was connected with the disjointedness of musical activities and its unforeseen positive consequences. The composers on the other hand were amazed to discover what governs types of collaboration other than the ones they prefer to be involved in. For young and less experienced musicians, working with composers from different backgrounds provides a sort of social training in 'creative authorship negotiations'. As a novice in the field of new music you very quickly start recognising unspoken signs, pointing in a direction of more or less creative and interpretative freedom. Even as simple a behaviour as 'the composer being present at the initial rehearsal' can change the way the rest of the collaboration is seen by either party. Many of my interview participants, who are also valued pedagogues, expressed how important engaging with new music collaborations is for their students.

Below are some examples of their responses:

“Agata: And do you think it's important for young people studying music to have the experience...

Lawrence: I think yes!

Agata: of working on first performances of a pieces?

Lawrence: I'm constantly trying to push my students to do that. I think its... It makes you play the other music, the other things better. And actually to approach them in a way 'What if this was the first performance?' Doing that instead of 'Oh I've heard that and that recording', because then I don't think you're learning pieces, I think you're imitating...I think

it's a really valuable tool." (Lawrence Stomberg, interview no.2 transcription)

"Agata: Do you encourage your student to pursue opportunities to work with composers on new music?

Neil: I do, I spend a lot of... I always say 'Composers are your friends'. (...) There are an awful lot of young players out who are not being very experimental because it's early days and it's perceived as easier to be safe. I think they're wrong and I say that, but it's difficult to take risks. (...) that reach for sound that you get when you work with certain kinds of new music, you can then always bring back and use in exciting ways in the older music." (Neil Heyde, interview transcription)

"Agata: So you would encourage your students to play new pieces?

Tim: Yeah! Definitely! Absolutely!" (Timothy Schwarz, interview no.1 transcription)

"Agata: Would you encourage your students to get involved in collaborations and...

Rivka: There is no question...I mean there is no question.." (Rivka Golani, interview transcription)

The aim of this research has been to establish new knowledge about performance creativity within different types of collaboration. In particular I have been taking existing research methodologies and applying them in my detailed case studies. The focused and specific nature of my research provides insights into rapidly developing themes within performance studies and PAR. Collaborative authorship and creativity have been generating increasing interest within music academia in the past 2 years. This is supported by recent conference themes and the newest publications. Providing a detailed insight into a usually closed creative-collaborative process while maintaining an objective stance makes this research unique and valuable. Apart from its theoretical relevance within the field, my work can serve as a practical guide to understanding creative authorship within different collaboration types. Having more insight into 'how do we work?' can definitely decrease chances of misunderstandings, disputes, misconceptions, missed expectations and result in more fruitful and honest collaboration. It can also serve as a model on how to think about and define creativity and creative behaviours within different types of composer-performer collaborations. It narrows down and carefully analyses the specific circumstances in which 'creative change' occurs, while using existing theories to underpin

the practical observations. This research proves how important and fertile the field of new music performance is for creativity research. From a practitioner's point of view it can change the way we conduct our creative practices, making us consciously aware of intricate, often disguised collaborative decision making processes.

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